

MAY 31 1917

# FILM FUN

PRICE 10 CENTS

SUBSCRIPTION \$1.00 PER YEAR

JUNE

And The Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined



OLIVE THOMAS

READY, UNCLE SAM!





# THE ORIENT UNMASKED

THE sombre and fantastic tapestries that so long hid from modern gaze the Eastern world during the height of its luxury and laxity have been drawn aside, and behold! a new world—strange and dim and distant—real and still unreal—devotional and yet emotional—spiritual and yet intensely physical—a world of men and women with ardent temperaments and strange beliefs. Though the lutes are silent, and the beautiful women who fascinated and allured the ancient kings and princes with their smiles and dances are gone; though the warm blood no longer courses through their veins, and all the ancient Gods and phantom hosts and wizards with their magic arts are dead—that wondrous vivid life—so poetic and intense—which found expression in a thousand merry, roguish tales, can now be enjoyed through the John Payne translation of

## “ORIENTAL TALES”

### THE REAL ARABIAN NIGHTS

Being the first complete and unexpurgated rendering into English of The Book of The Thousand Nights and One Night. Translated from the Original Arabic by JOHN PAYNE and Specially Prepared for the Francois Villon Society of London.



#### A MARVELOUS WORK

The first glimpse the Western world had of the wondrous life of this period was in the early part of the eighteenth century, when Galland issued the first part of The Thousand and One Nights, in a French translation from the Arabic, which at once became famous as “The Arabian Nights’ Entertainments.” For nearly two centuries these few Oriental tales were allowed to masquerade in abridged condition in the literary world. Deprived of their beauty and originality, shorn of the very qualities which make them attractive, they were printed and reprinted in English until famous scholars, Mr. Payne and others, carried away by their mysterious power, resolved to give them and many others to the reading world in their original form.

So John Payne, the most eminent Orientalist of his day, set to work to translate these many tales and mystic legends, with all their passionate and languid charm, into the English tongue; to reproduce fully and candidly the literature of Persia, India and Arabia—a literature redolent with the smell of incense, with the din of plaintive and alluring music, with black-haired women and strange dances—subtle and suggestive—with weird influences and voluptuous beauty; to render into English the sports and caprices of those old peoples—keeping nothing back—and to let the finished work stand as its own apology; to translate these wondrous stories exactly and literally as they were told by the Oriental people themselves, with all their Oriental freedom and candor.

When the work was finished it was received by the privileged few

among whom it circulated as a marvelous, almost a miraculous, contribution to the literature of the world.

BRUNSWICK SUBSCRIPTION CO. F.F.—6-17  
Room 1116, Brunswick Bldg., New York City

Please mail me descriptive circular and special price on “Oriental Tales,” without obligation on my part.

Name.....

Address .....

City..... State.....

(We employ no agents)

#### AN ENCHANTED ATMOSPHERE

These “Oriental Tales” are the literature of the people of the old Eastern world—the children of rare imagination—of idealism and realism.

They tell the strength and force of the natural, and the strange and subtle beauty of the supernatural.

They take us into dimly lighted halls canopied by rich draperies where the incense burns amid its luxurious surroundings and sends its gray smoke curling lazily through the scented air. We walk in imagination through enchanted, perfumed corridors and feel the freedom of the antique world. The soft rugs yield beneath our feet and we pause to listen to the playing of the fountains, or to watch the graceful nymphs idling the hours away.

We see the Oriental dances, so wonderful in their mystic, tropical grace, so different from the imported burlesques of to-day. We watch the gorgeous barges floating on the placid Tigris, decorated with glittering gold and bearing radiant women languishing beneath wreaths of flowers on silken divans, fanned by slaves and lovers, and smiling with voluptuous content as with half-closed eyes they look upon the gorgeous scene of many-colored domes and minarets and royal palaces that line the shores. They believe that the great God Allah will cheerfully forgive them everything they do.

These Tales, in all their wealth and variety and uniqueness, are the most marvelous expression of fascinating national manners and customs in the literature of the world.

There is nothing like them—they stand alone—unaccounted for—magnificent works of genius.

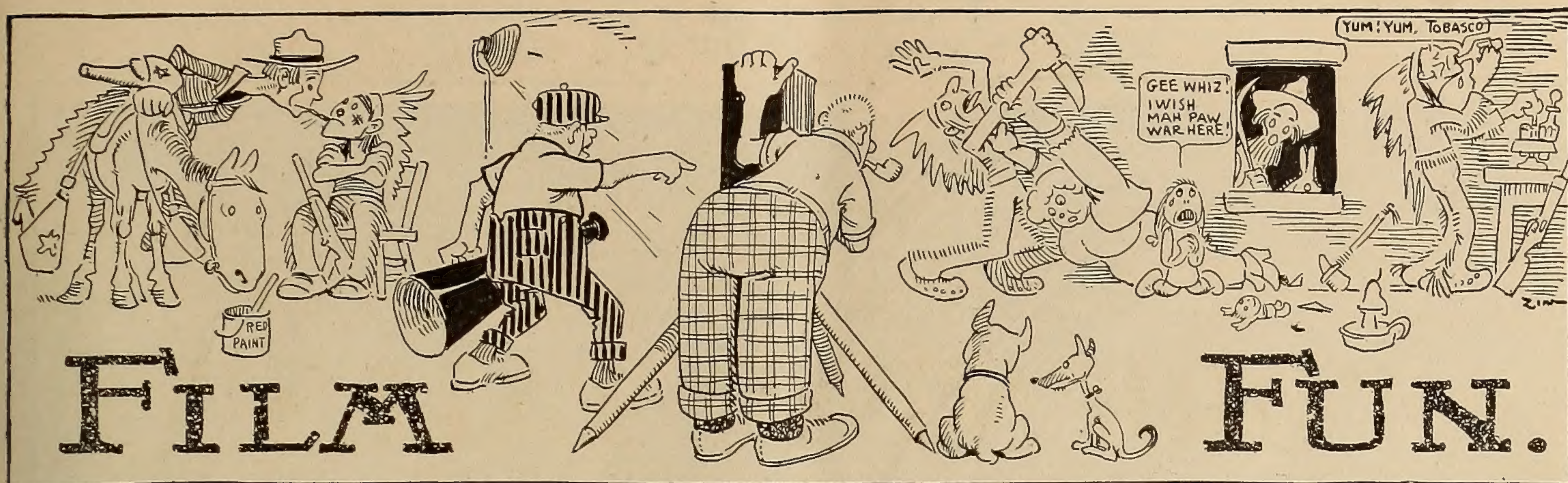
They unmask and display for the first time to Western eyes life as it was actually passed by those who lived among the glories of Oriental ease and luxury and freedom when the world was young.

A few sets of “Oriental Tales” will be available to Film Fun readers at an especially low price while they last. Full information sent on receipt of coupon—BUT MAIL AT ONCE.



MAY 31 1917

©CIB390009



Magazine of Fun, Judge's Library and Sis Hopkins' Own Book Combined.

Published monthly by

LESLIE-JUDGE COMPANY, PUBLISHERS, NEW YORK CITY

John A. Sleicher, President. Reuben P. Sleicher, Secretary. A. E. Rollauer, Treasurer. Grant Hamilton, Art Director. Elizabeth Sears, Editor.

225 FIFTH AVENUE, NEW YORK.

Copyright, 1917, by Leslie-Judge Company, Publishers.  
Title registered as a trade-mark.

Entered at the post-office at New York as  
second-class matter.

Single Copies, 10 Cents

No. 339—JUNE, 1917

Subscription by the Year, \$1.00

# EDITORIAL

## A Safe Place for Any Girl



MR. L. W. McCHESNEY, manager of the Edison Motion Picture Studios, is given space in the *Morning Telegraph* to "deplore the publication" of articles which, he points out, may do a great injury to the motion picture industry by pointing out the evils and injustices that avowedly lurk in a number of motion picture studios. Mr. McChesney, however, weakens his argument by admitting that he "can speak with certainty" of conditions only as they exist in the Edison studios, which he says are absolutely above par. He clears the skirts of the Edison company of any moral obliquity, and FILM FUN offers both himself and the studio he represents sincere congratulations. We are always glad to learn of any studio management that prides itself on the absence of such conditions as have been truthfully depicted in the "Confessions of a Motion Picture Actress," a serial that has been running in FILM FUN.

Knowing nothing of conditions in other studios, however, should bar Mr. McChesney from making sweeping assertions. Besides his admissions that he knows nothing of them, he naively admits that such conditions as we have pointed out may exist—but he wishes that we wouldn't say anything about them. He assumes, in other words, that it is not the condition itself that would work harm to the motion picture industry, but the publication of it. He admits that "even the large companies might have been controlled at times by groups of men who would be a disgrace to any industry." He agrees with us that "there are girls who have had unpleasant experiences in the cheap, fly-by-

night organizations." Yet he insists that any publication with courage enough to point out these dangers and to insist upon the elimination of them "is doing an injury to the motion picture business."

If the industry is suffering from such attacks, it has its remedy within reach. A simple process of applying a moral vacuum cleaner to the studios would solve the problem. Throwing dust in the eyes of the public to avoid the real issue is an old game and one entered by Mr. McChesney when he presents a few smooth sophistries in the place of arguments.

FILM FUN believes that nothing but the bright light of publicity is going to clean up the motion picture industry. Many studio managers and producers and office employees have "deplored" the articles we have printed. We expected it. Lift any stone that hides decay and rottenness in any slough, and you will find scores of beetles and bugs scuttling for other dark places in which to hide and deploring the investigation that causes them discomfort. If there is any motion picture studio that cannot bear the light of investigation, it should be pointed out and cleaned up.

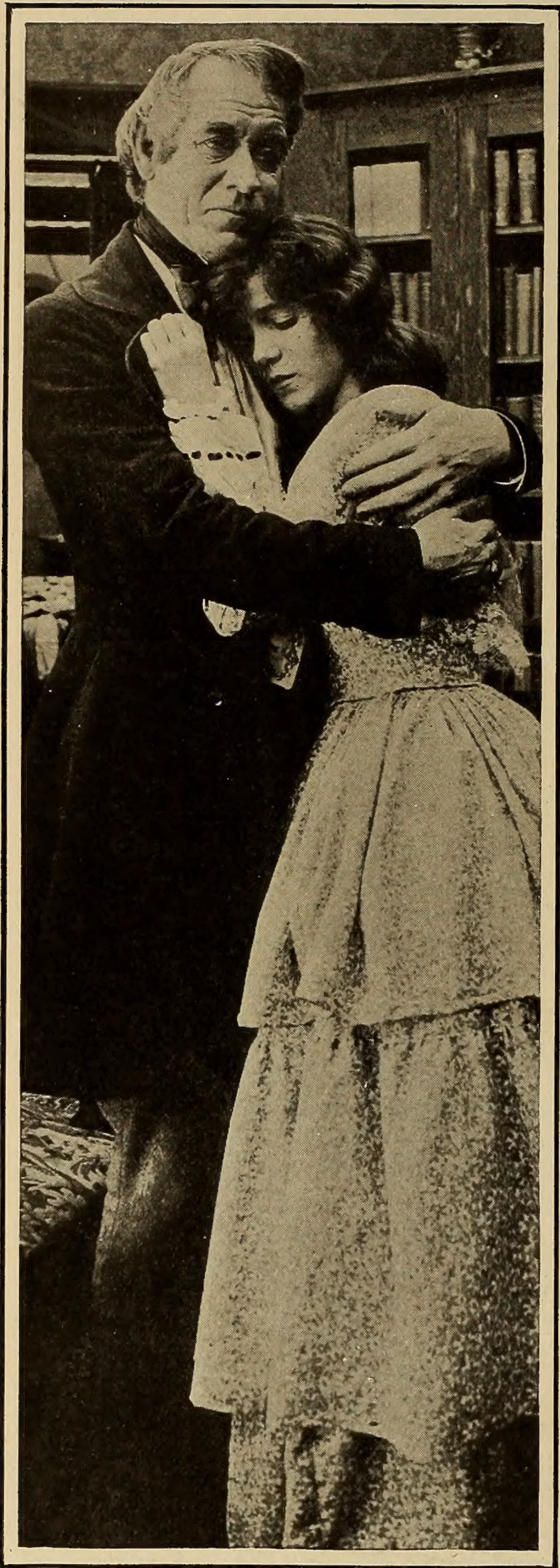
The motion picture industry has become one of the largest and most important industries of the time. It should be started out on the right foot. Publicity, not evasion, is needed, if the motion picture industry is to be purged of its ulcers and set squarely on a standard of decency, honesty and efficiency.

Make the motion picture industry a safe place for every girl.

Make it an unpleasant place for the "cheap, fly-by-night organizations" and for the "groups of men who would be a disgrace to any industry."



# To Arms!



TRIANGLE-KAY BEE

Margery Wilson's eyes are cast down in the most approved maidenly fashion—and what does it matter that she is tickling Frank Keenan's chin with her hair and leaving all her make-up on his lapel, so long as the resulting scene in "The Bride of Hate" is pleasing to even the most sensitive Guardian of the Public Morals?



FOX

"I believe that not only every man, but every woman as well, should be well armed," said William Farnum, as he went to pose for this scene from "A Tale of Two Cities."



MUTUAL-AMERICAN

They had William Russell hurt his hand in "My Fighting Gentleman." But what does a bandaged hand matter? One strong left arm is all any man needs, especially when the girl is as willing as Francelia Billington seems to be. Camera! All ready for a close-up, please.



# Your Country Needs You



GOLD SEAL

"It's wasting a good arm, dear," says Neva Gerber. "Yes," replies Herbert Rawlinson; "but it's also arming a very good waist." And belted models are to be all the rage this season, anyway.  
—Scene from "The Great Torpedo Secret."



TRIANGLE-INCE-KAY BEE

Louise Glaum, in "Sweetheart of the Doomed," says, "Always stand with your chins up, girls. You'll be prepared for anything." Charles Gunn doesn't seem very quick at translating the enemy's signals.



REX

Lee Hill is not quite comfortable in this arm-y collar, but Dorothy Davenport is confident that she can persuade him to join the "Save the Home" corps.—Scene from "The Ivy and the Oak."



FOX FILM

Hank Mann is being "Chased into Love," whether he wants it or not. In the spring the old maid's fancy lightly turns to love, but Hank prefers the more sudden death from a bomb.



# Spring Styles in Vamping

By ESTHER LINDNER



FOX

Virginia Pearson is an example of the quick-working type of vampire. "I never waste time," says she. "When I see what I want, I go after it."

**F**OR a long time the leading heroes, heroines, juveniles and ingenues have been telling the public all about themselves, and divulging freely, both verbally and in print, the secrets of their popularity and beauty. They keep nothing to themselves. "If you would have eyelashes like mine," kindly and unselfishly offers a lovely star, "brush the eyes with 'Lashcurl' three times daily"; and, "Boys, I smoke Turkish Delight cigarettes and chew Peptoneen gum," some well-known screen actor tells the boys who write to him for advice on "How To Become a Motion Picture Star—in Twenty Reels." True, there are some who contend that said stars have their palms well crossed with the currency of the realm before offering such advice, but

—well, we are wandering. The fact does remain that they have been open and aboveboard.

Not so the ladies who form the third side of the triangles of which one man is the base, the unknown quantity of every screen equation—in short, the vampire ladies of the screen. They have maintained an unbreakable and inscrutable silence. Quietly and secretly they have gone on their way, luring the hearts of men from the paths of righteousness and duty, leaving destruction in their wake, sowing the seeds of discord and dissension wherever their shadows have been cast. They have successfully evaded all the attempts of prying persons to inquire into the secrets of their power; they have avoided being interviewed and questioned. But FILM FUN has been persistent—and at last has been privileged to enter the inner sanctum where the potent charms are brewed, and to hear from the lips of the enchantresses themselves the secret of their marvelous power.

To begin with, I must admit that it was with some misgivings that I set out upon this examination of the age-old secrets of Eve. We are all more or less well-oiled machinery, but we are human, and, therefore, susceptible. With swift-beating heart I entered the boudoir of Virginia Pearson. Miss Pearson was seated with her chin resting in the hollow of her hands, her lustrous brown eyes gazing unseeingly into space. "You will excuse me if I do not rise," she began. "This is a favorite pose of mine. Do you know, there is something about space that awes me. There is so much of it, and it is free—the only free thing there is left in this country of ours, I think. That is what makes it so much fun to gaze at it. I advise all girls who would be vampires to cultivate the trick. It has the advantage of helping one to remain quite silent, which alone, if it is a woman,



Mme. Olga Petrova, who believes that a hard-working vampire should take her time and rely on personality to do the trick.



smacks of the mysterious and unexplainable. There is one other point. All vampires should wear pearls. Pearls suggest tears—heaven knows they cost enough money to make anyone weep—and what is a surer way of winning a man than to suggest tears, and still not redden the nose with them? A man can forgive anything except a woman with a red nose. My methods are very quick. I never waste time. When I see what I want, I go after it, and I usually get it.” I shivered. I fled.

Still trembling, I went to visit Mme. Olga Petrova. Mme. Petrova is the possessor of a perfect figure, and her face is classical in its beauty. She smiled a slow, sweet smile and gave me the full benefit of her lovely profile. “I rely upon personality,” said she; “personality and dress. For one cannot dress well unless one has personality, and personality without dress I have also found inadvisable, since people no longer have any soul for true art and must have their amusement censored. I practice no tricks, and I never deliberately try to lure anyone on. ‘Take your time’ is my motto. I believe that the vampire is the best friend the exhibitor can have. Leads and pretty ingenues draw, yes; but when a vampire is announced, the ‘Standing Room Only’ signs come out.” I tore myself away—figuratively speaking—and went to where that greatest of vampires, Theda Bara, gazed into a crystal ball.

“I cannot tell you anything about anything,” she breathed. “For I am a mystery, even to myself. Never understand yourself, for if you do not, no one else will be able to understand you either, and there is nothing in this world that attracts as a mystery does. I am always wondering about myself, and consequently I have always something to think about, and I am happy. To prevent the contingency of my ever understanding myself, I have hired an excellent corps of publicity writers. They turn out new stories about me every day. I am a reincarnation of Cleopatra,



FOX

Theda Bara is a complete and unsolvable mystery to herself. “A mystery is the most attractive thing in the world,” says she, “and if you are a mystery to yourself, you are a mystery to everyone.”



MUTUAL-AMERICAN

Charlotte Burton is the sulky, stormy type of vampire. She believes that, when everything else fails, a good fight helps a great deal.

the Serpent of the Old Nile. My coming was foretold by Rhames, High Priest of Sett. I am a quite modern advocate of suffrage, and my acting is caused by self-hypnosis. It is fascinating not to understand one's self.”

My final visit was to pretty Charlotte Burton. “I am the sulky type of vampire,” she began, resting her arms on a table. “Men say there is murder in my eye. No soft, winning ways or mysterious appeals for me. I am changeable as an April sky. I am the thunder and lightning, the brooding clouds of summer. I am harsh and violent. If I don't get what I want, I yell. There's nothing like a good yell to bring 'em around.”

You see, there is no formula. Either you are born a vampire, or you are not, that's all.



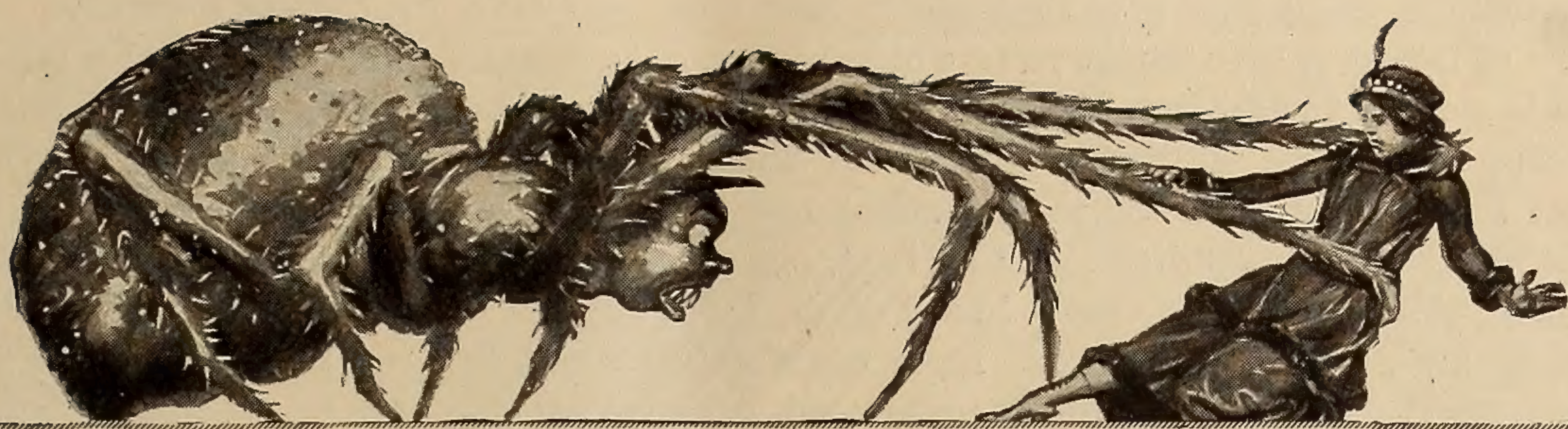


SELIG

**BESSIE EYTON**

Isn't at all worried that some one may say "Birds of a feather—." She knows that both she and the cat are pretty good specimens of their kind.





## “CONFESSIONS OF A MOTION PICTURE ACTRESS”

This series of articles, which began in our February issue, has been one of the most remarkable stories of its kind ever published. Disclosing truthfully and without exaggeration happenings in motion picture offices and studios as the writer has found them, it has called forth much favorable and unfavorable comment—the former from real friends of the industry who realize that if it is to be the Art it deserves to be, such things must be exposed and done away with; the latter from certain persons who, because of a consciousness of guilt, have sought to silence us, lest the attack be directed against themselves. The writer of this series was well known in the world of drama before she entered the motion picture field and she has been in a position to know personally of the incidents she has mentioned.

MORE than one aspirant for screen honors is possessed of talents in kindred lines of art. Myra possessed a remarkably sweet and clear soprano voice, well cultivated. As a dancer she might have made fame for herself had she so chosen. And after her abrupt dismissal from the studio of which I told in the preceding chapter, her courage had so completely deserted her that she forsook the picture field for the time being.

She found an engagement just at this time in a musical stock company playing in one of the local theaters in Los Angeles. It was only a six weeks' engagement, but for her it proved to be a pleasant and profitable season. Everybody she had known in the pictures went to see her. Our fellow-professionals—when they can forget themselves for a few moments and think of others—always want “to be shown,” you know. They wanted to see if Myra really could act. One of the Western film colony who went to see her believed that she could. He sent for her the next day.

“He offered me only an average salary to start with,” said Myra, “but said he would give me a contract with no ‘two weeks’ notice’ clause. This was a point not to be despised by any means. I signed with him. Mr. C—— told me, when I closed with him, that within six months I could demand my own salary. He said he would make me a famous motion picture star. I swallowed everything he said. He spoke in such a sincere manner that I could not impugn his motives, and I truly believed that he thought I had talent, and that together we could put some pictures really worth while on the screen. He was married, and happily so, as far as anyone knew. My own marriage, I believed, would protect me from any unwelcome attentions. So we went to work, and for six months I was the happiest girl you ever knew. My husband was hard at work on a

play, and I was overjoyed at being able to carry the financial burden long enough to give him an opportunity to work out his play—free from financial worries.

“About this time Mr. C—— offered me his car and chauffeur one afternoon to take me home. I accepted thankfully, for I was tired with an unusually severe strain of the studio work. We were putting on a big picture—one of which we had great hopes. My every thought was absorbed by it. Mr. C—— had been kindness itself to me. I accepted his offer in the spirit in which I thought it had been made, and for two weeks I came and went daily to the studio in his comfortable car. Mr. C—— had never personally directed me in any of the pictures. He had merely supervised the work of the director. Now he sent for me and complained that my director was not selecting big enough stories for me.

“‘You are worth more than he is doing for you,’ he explained. ‘I will take you over into the other company and direct you personally.’

“I was wild with hope and happiness. I was sure that he had tested me out and had proven to himself that I was worth promotion. I felt that my raise was on the way. He sought me frequently and always to ask my advice about themes, scenes or costumes. Often he invited me to drive into town, twelve miles away, to help him with some shopping. We grew friendly and chummy on these trips. I felt myself absolutely safe with Mr. C——, his manner was so dignified and respectful.

“‘I like the blond type for the screen,’ he said one afternoon, when we were returning from one of these shopping trips.

“‘That is fine for me,’ I returned smilingly.

“‘The blond type is often cold and distant,’ he went



on, 'but something about your eyes leads me to hope that you are not of this type, even though you are blond. Won't you prove to me that you are not?' he continued eagerly."

Righteous indignation outwardly expressed is fine on the screen; but if one must listen to suggestions like the above, with a car running thirty miles an hour, one can scarcely jump out, scream or express it in any of the fashions so feelingly described in books. Myra could only choke down her anger and pretend not to understand. We in this profession early learn that the safest way to counter such thrusts is to pretend not to understand. She forced a blank stare into the eyes about which he was fondly whispering, and thanked her lucky stars that a sudden blowout distracted his attention and gave her a moment's respite and opportunity to reconstruct her opinion on the graciousness and dignity of Mr. C——.

"I thought he had forgotten the incident," she admitted, "for the big pictures went right on, and I had the center spot continually. Two weeks later, on the pretense of talking over one of the important scenes, Mr. C—— invited me to remain downtown and have dinner with him at an exclusive cafe. I refused, with what seeming reluctance I could command. I dared not anger him with the inference that I did not choose his company.

"Now, isn't it a shame!" I countered. "I have an engagement for to-night"—and, fortunately, I had. Otherwise, I would have been forced to invent one for the occasion.

"Whom are you going out with?" he asked suspiciously. "You cannot fool me—I know your husband is in San Francisco this week."

"Mr. and Mrs. R—— have asked me for a theater party for to-night," I said, with what composure I could command. I had begun to feel a definite, forboding fear of the man. And my heart contracted at the dread of having the peaceful, happy days at the studio spoiled. My husband was in the midst of his biggest scenes in his play and negotiating for the production of it. I could not burden him with my worries just now. He would have ordered me to leave the studio instant, if he had known.

"As my friends and I entered the theater that night, I saw Mr. C——'s car drive up. He entered the box directly in front of us. When he saw me there, he left his party, entered our box, and under cover of greeting us whispered imperiously to me, 'Shake your crowd and join us later at the M—— Club. Get me? I am counting on you.'

"Impossible!" I returned firmly. I realized that the time for evasion was over. I hoped that when he understood that our relations were to be on a business footing only, he would center his attentions elsewhere and leave me alone. Such things, I knew, frequently happened in other studios. And when an actress unequivocally outlined her platform on such things, and her position was understood, she was allowed to go on with her work undisturbed. I hoped it would prove so in my case.

"Mr. C—— flushed quickly, gave me a puzzled look—but left the box. I did not see him again for several days. Then he sent for me and ordered me to put on a 'colored' make-up. Now, my features lend themselves to a colored make-up about as readily as a morning-glory would grow a

pumpkin, but I assented quietly. I realized that something was working itself out in his mind, and I bided my time. There was nothing else for me to do. It had been customary for us to use his car when we desired a trip to town for costumes, so when I asked for his car while I drove into town for a wig and the required make-up, I did so perfunctorily, as it was an understood thing that I was always to use the car when necessary. He bestowed a baleful glare on me.

"Take the property car out there—it's a perfectly good Ford."

"My heart was in my boots when I returned and made up for the scene. He was waiting for me impressively on the set. Just as I left my dressing-room, garbed in my black, greasy make-up, one of the women members of the company slipped into my dressing-room apologetically. Several times I had done her a good turn, and she was grateful.

"Mr. C—— is mad as hops at you," she began, in a whisper. "He has a notion that you have a case with young B——, who is cast opposite you, and I just overheard him order several rehearsals in that kissing scene for you and B——. Look out for him—he is trying to get your goat."

"And with these inelegant remarks sizzling in my ears, I went out for rehearsal. He kept us at the kissing scene, with the disgusting black grease paint rubbing off, for fully an hour. It ended in a wild burst of hysterical tears on my part, and I ran back in my dressing-room, utterly exhausted from the strain and my sobbing. I caught his fixed, sneering, twisted smile as I ran, and I knew that my days of peace were over. Once let a director get you in his bad graces, and your time of torture begins. Only the thought of my husband kept me from screaming my way out of the studio and all the way to my bungalow.

"I left the studio. The incidents of the following week were so varied in fiendish ingenuity that I knew the only course for me to take was to leave. Mr. C—— grinned triumphantly when I gave him notice. 'Suit yourself,' he said nonchalantly. 'You can stay if you choose, you know—and work right.'

"Three days later his secretary, who had always been a warm ally of mine, sent me word and warning. She said she had just been instructed to write twelve letters to twelve of the most important managers, cautioning them not to employ me in any capacity, as I had just left the studio in the middle of a picture.

"I found myself blacklisted at every good studio! And every studio manager believed the accusation!

"The end was not yet. When it was definitely known in the studio that I would not buy my way to stardom by submitting to the unwelcome attention of Mr. C——, a sub-director came to see me. He asked me if I would like to join a party that was being arranged for the president of an important company, who was coming out from New York. The party would include a motor trip to San Diego for the exposition. The affair was properly chaperoned, and I went and enjoyed it greatly. On our return to Los Angeles, Mr. Sub-director invited me to a dinner dance with the entire party. On our way home





"Shake your crowd and join us later at the M— Club. Get me?"

("Confessions of a Motion Picture Actress."—See opposite page.)



he explained that he had always had his eye on me, but that Mr. C——'s attentions naturally came first. As long as I had broken with the manager, he wanted to know what chance he had.

"What do you pay for your bungalow?" he demanded.

"I pay fifty dollars a month," I replied. "In what way does my rental interest you?"

"Why, I'll pay it," he returned. "Married women are safer for sweethearts, for then there is no trouble over matrimony. I'll pay your rent and invite you out to dinner often, and we'll get along fine as sweethearts."

"I had passed the point of mere anger in such incidents. Anger accomplished nothing; they seemed to expect it as part of the preliminaries. I tried another tack.

"And can you star me, too, if I assent to your conditions?" I asked.

"Sure!" he went on. "Why, the president is my brother-in-law, and one of these days I'll get C—— out and get his place. There's no limit to the place you can have—the higher, the better. I'll be proud of you. Is it a go, then?" But when I had spoken to him previously about the raise that Mr. C—— had promised me and had not given me, he had shaken his head knowingly and replied, "Well, what can you expect me to do about a raise for you? I am not the manager."

Well, what's the use? She dismissed him quickly and gave up the attempt of making any of them understand that there are a few of us who will pay the price only of hard work and indefatigable effort to win a name for ourselves on the screen. It has been done. Many a famous actress on the screen to-day has won out of this sort of thing, by a persistent refusal to understand or to notice anything but that which is clean and decent.

But I'm tired of it. I'm tired of the probation period, in which one must be tried out and classified before one is given an opportunity to work on merit alone. And so is Myra. Her unselfish endeavor and her firm refusal to burden her husband with her worries gave him the opportunity of his life. His play succeeded.

"I'll enter a hospital and take the training for the work of a nurse," she said to me, when she had finished her recital. "They say you spend a year there with a bucket of soapsuds, cleaning and scrubbing halls and bathtubs, before they let you loose in the sickroom. I'd prefer it to the muck in some of the studios in which I've worked. Heaven knows they need a moral cleaning that would take more soapsuds and scrub brushes than one hospital could supply. Of course I do not mean that all the studios need it. That would be unfair. There are some in which every employee is safeguarded. But the aspirants cannot differentiate."

It's bad enough for those of us who can protect ourselves. And if the public could see, as I have seen, the hordes of eager young women, burning with zeal to become known on the screen, absolutely ignorant of the conditions into which they find themselves flung and surrounded immediately with barriers and pledges that so cloud their outlook and confuse their decisions—the public, too, would say with me—it's

**TIME TO CLEAN UP!**



BALBOA

Vola Vale, featured star in Fortune Photoplays.

### The Eight-foot Kiss

(As required by the laws of Pennsylvania)

The censors have taken away all that's thrilling,  
We can't have safe cracking nor dope fiends nor killing,  
And now they propose (though those old friends we miss)  
To bar out all films that have nine feet of kiss.  
Can you hear the director to lovers fond say,  
"Eight feet is the limit. Hey, there! Break away!"  
Just think of his tearing those young things apart!  
Oh, cruel board of censors, you sure have no heart!

✕ ✕

### Self-reminder

*Click*—Is that movie actor absent-minded?

*Clack*—In a way; but he never forgets himself.

✕ ✕

### Pay Dirt

*Ripp*—Did Gray strike a mine of motion picture humor?

*Rapp*—Yes; but he said that it lacked pay dirt.



## Marie, the Smelling Salts!



PALLAS-PARAMOUNT

George Beban plays a Frenchman in "The Bond Between" for the first time in his screen career; but that had nothing to do with the girl's fainting on his handy shoulder. He seems to know just what to do about it.



TRIANGLE-KAY BEE

You can hardly blame Frank Keenan for looking worried like this, when Margery Wilson fainted dead away in his arms in "The Bride of Hate."



FOX

"I'm going to show those motion picture audiences that my hair is absolutely natural," said Gladys Coburn. Which accounts for this scene in "The Primitive Call."



VOGUE-MUTUAL

This may have been one of the reasons "Why Ben Bolted," but we'd like to be around next time Gypsy Abbott takes it into her head to faint.



# "The Raiders From Rub-a-Dub Land"

From Mrs. Blackton's "Country Life Stories"



VITAGRAPH

"Here, see if you can read these dispatches, comrade. They're all in words of one syllable." "Oh, I see—in cipher!"



VITAGRAPH

"H'm! we're ordered to raid the enemy's transport base. Difficult work!"



VITAGRAPH

"Here is Jack—good dog, Jack! We'll send him out as decoy, and then follow."



VITAGRAPH

Back safe with the prize in their own camp again. "HURRAH! We'll be decorated with a strawberry sundae for this!"





MUTUAL

Jackie Saunders will tend furnace with the best of them.

## The Moving Picture Army

By MILES OVERHOLT

HERE we are, gentlemen, every last one of us,  
Ready to start for the front any day.  
Look at the nerve and the general run of us;  
Show us the game, and we're into the fray.  
Talk about training for trips that are arduous,  
Doing wild stunts at a general's whims!  
Nothing like fighting can ever look hard to us,  
After a season at work in the films.

Jumping from housetops or crushed by a jitney bus,  
Leaping a chasm or scaling a wall!  
Fight with the Germans? Why, that'll be nuts for us,  
Ready to go at the very first call!  
Chasing through flames just to get up an appetite,  
Riding or running or slathered with paint.  
Take it from us, it will not be a happy fight—  
Not for the enemy—he will be ain't!

Hardships of war? It would only be play for us,  
After a season of comics and thrills.  
Just turn us loose, and you don't need to pray for us;  
We will go to it without any frills.  
Here we are, gentlemen, each one in fighting trim;  
Just holler, "Sic 'em!" We're peppy and keen.  
Point out the enemy; we'll soon be biting him—  
Give us a rest from the work on the screen.



BALBOA

Kathleen Clifford is ready to wheel supplies to the army or carry away the wounded in her trusty little monowheel.



UNIVERSAL

Grace Cunard has her fighting clothes on.



McCLURE

Shirley Mason will don her nifty leather suit to lead the aviation corps any time.

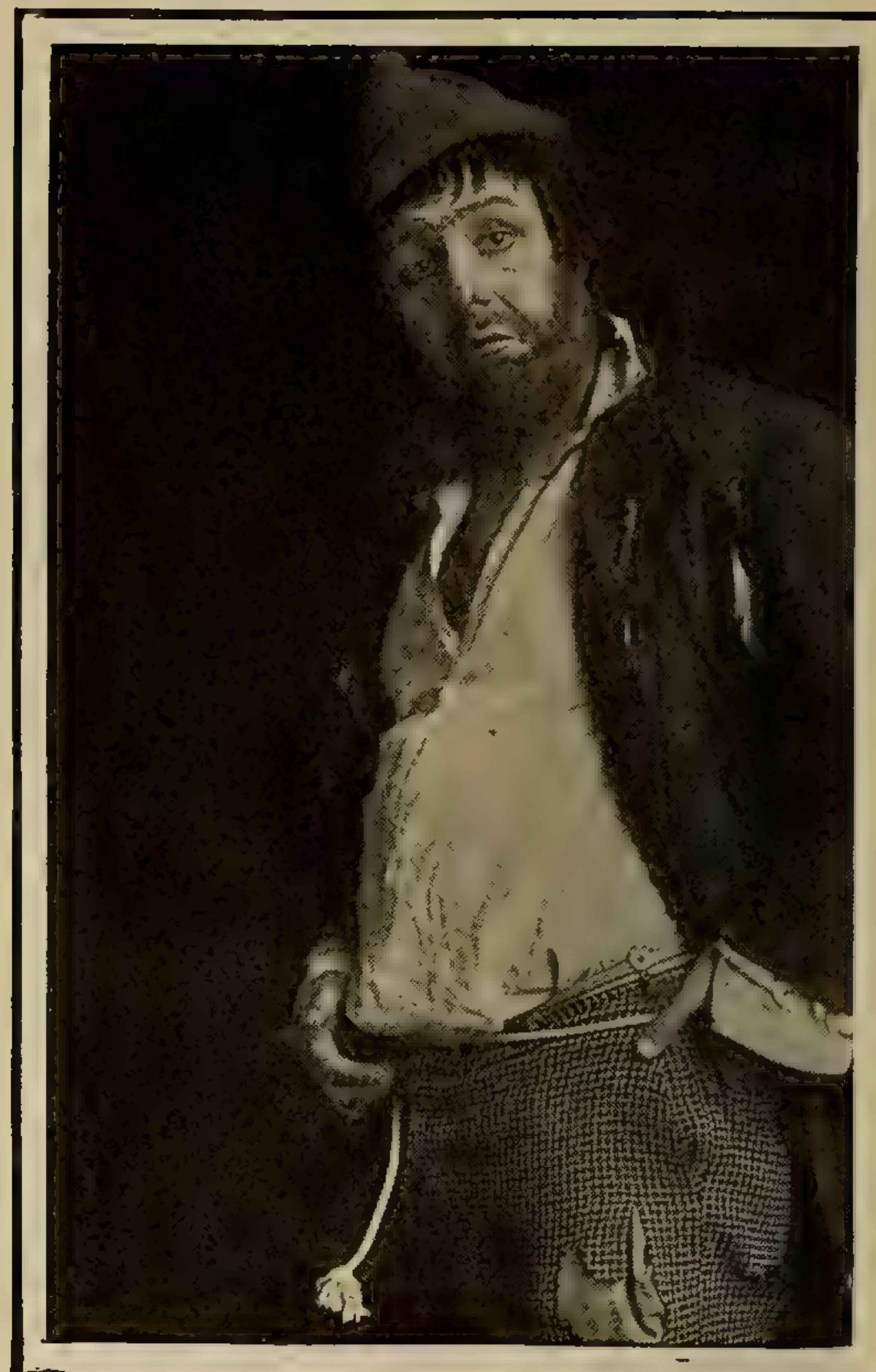


# Tramp! Tramp! Tramp!



FAMOUS PLAYERS

Denman Thompson has told a pretty good one, no doubt, but it looks as though Weary Willie is going to top it off with a much better one. As soon as the Food Commission gets in working order, by the way, the Weary Willies aren't going to have it quite so easy as they used to. Farmers will be too busy hoeing potatoes to sit and chat, and a knight of the road will have to earn his hand-out by helping to plant onions and radishes.



MUTUAL

Liquid food may lend a particularly becoming rosy hue to the nose, but it does not, apparently, go very far toward making the trousers fit more snugly around Harvey Clark's waist. But what of that?—there's always plenty of good clothesline to be had.



GEORGE KLEINE

"A clear sky, a bench to sleep on, a square meal, and what more does a man need to make him happy?" says Harry Watson. Harry can smile, however. With a comfortable studio to return to, even tramping can be borne.



FOX

"Yes, it takes courage for a girl to walk alone through the woods, but not half so much courage," says pretty June Caprice, "as it takes for her to lay aside pretty gowns and get into a ragged old outfit like this one. 'Look frightened,' ordered the director, and June did—that is, as frightened as a girl can look at meeting two mere men, when she's been used to being surrounded by a round half dozen or more.





ARTCRAFT

### DOUGLAS FAIRBANKS

IRA L. HILL

May look like this when he starts out, but we'd like to bet that if he gets anywhere near the enemy he's going to peel off his hat and coat and gloves and go at 'em right.





VITAGRAPH  
One look at Harry Morey, and any young man would yearn to see himself in khaki.



MUTUAL-AMERICAN  
"I regret that I have only one curl to leave with my mother."—William Russell.

VITAGRAPH  
"Ahoy, mates!" says James Morrison. "Is that a U-boat that I see before me?" "No, comrade; only one of Henry Ford's peace party, coming up for air."—Scene from "Colton, U. S. N."



LASKY-PARAMOUNT

Everything depends on the point of view with which you look at things. Some people might think that, with Maude Fealy to give them a send-off, war can't be as bad as Sherman says it is. Then, again, it wouldn't take a strict pacifist to object to leaving her at all.

LASKY-PARAMOUNT

Mars mine er," wedd. Blano com Just do in say; bet th brea charn even have beat





ly for a spring drive. We offer here an-  
argument of great weight in favor of enlist-  
The gentleman on the extreme left be-  
lieves in the  
slogan, "Fight  
and Grow Thin."  
—Scene from the  
serial photoplay  
"Liberty."



is deter-  
a "slack-  
ll be no  
him and  
until he  
ctorious.  
all would  
ve can't  
etty safe  
who can  
rom the  
e Sweet,  
n, would  
ough to  
regiment  
s.



TRIANGLE-INC

William Desmond is either a  
spy or a writer of spring poetry.  
In our opinion, one is just as  
deadly as the other. In fact,  
no well - equipped regiment  
should be without its poet.  
When all other means fail, he  
might prove of great help.  
During our long years of edit-  
ing, we've seen a lot of verse  
that would make even the most  
hardened German feel faint.



MUTUAL-POWELL

We advise young men  
to study up on mili-  
tary terms. For in-  
stance, it doesn't  
take an experienced  
soldier to know what  
"Shoulder Arms!"  
means. — Marjorie  
Rambeau in "Moth-  
erhood."



VITAGRAPH

Anita Stewart would make an excel-  
lent advance guard for screened ar-  
tillery. One look at her, and the  
enemy would run—in any direction  
she cared to lead them.



PALLAS-PARAMOUNT

© OLIVER MOROSCO PHOTOPLAY CO.

Vivian Martin's mother probably didn't raise her girl to be a  
soldier, but in these days of advanced feminism, there's no tell-  
ing what a girl's liable to do.



## "Motherhood"



MUTUAL FILM CORPORATION

Marjorie Rambeau, as Louise, in a thrilling scene from "Motherhood."

IN THE number of best plays of the spring must be included "Motherhood," a Frank Powell production in which Marjorie Rambeau is featured. The play was written by Frederick Arnold Kummer, who shows us in the beginning of the picture a typical American home, where all is happiness and contentment. With this as a background, there is unfolded a story within a story. The happy young father brings home a book to read to the young mother. And as they read it together, the incidents are unfolded upon the screen. It is a story of a home in another land, in which live a young couple in love and contentment. Without any warning the husband is called to the colors.

Across the border, in the country of the enemy, a captain is called to lead his troops to war. In times of peace this captain has been a God-fearing, home-loving husband and father, tenderly loved by wife and children. Under stress and strife of war his moral fiber weakens and is broken. War has demoralized him. He is quartered in the house in which Louise lives with an old woman of the village and the two young sons of the latter. Louise resents the captain's advances, and the two young boys of the household are shot in the endeavor to defend her.

Later Albert returns to his home. He learns that not once since the birth of her child has Louise looked at the baby or kissed it. She avoids it with pitiful terror. Albert

seeks an explanation of this strange, unmaternal conduct—and learns the truth. As he lifts his hands in horrified anger, to kill the innocent child in the cradle, the stifled mother-love, hitherto hidden under a load of resentment and grief in the heart of Louise, bursts forth, and she intercedes for her child. Albert, in an agony of grief and pity for both his wife and her child, clasps her in his arms.

And then, while a story within a story is seldom capable of sustained interest, the tragic climax of this thrilling picture is saved from collapse by once more showing the audience the peaceful fireside of the little American home in which the father and mother have been reading this eventful story. Leaving the open fire before which they have been reading, they hurry to the nursery, to find their baby girl sleeping peacefully, with her beloved Teddy bear warmly clasped within her arms.

It has been somewhat difficult to find suitable mediums for Miss Rambeau, for her interpretation of emotion in the plays given her has run ahead of the ticket, as politicians would say. She has call on more emotional ability than her pictures have given her room for, as a rule; but in "Motherhood" she rises to every crisis with a zest in her art that would indicate her hold on screen fans to be both sure and absolute.



## "Her Torpedoed Love"



MACK SENNETT-KEYSTONE

The jealous butler interrupts 'pedoed Love' and orders the kitchen. His entrance surprises

a domestic scene in "Her Tor-husband of the cook to leave the the loving pair, as you observe.

**M**ACK SENNETT'S formula for a comedy runs something like this:

"Take a bit of real comedy, add a few thrills, season with a stunt or two, and stir all together with a stout slapstick."

It seems to work in "Her Torpedoed Love," which contains a laugh as often as the audience have any right to expect or any sides with which to laugh. A Keystone comedy is usually like an invitation to dine with friends whose chef is beyond reproach—you almost know you are going to enjoy the evening.

Mr. Sennett works a bit too hard for his fun in this comedy. Humor that has to be ground out painfully is apt to be tiresome, especially when the leading lady has been told so often by her director that she is funny that she comes to believe it herself.

Ford Sterling, as the butler of the wealthy invalid, in whose home a faithful servant (Louise Fazenda) has been rewarded for years of service by being made the beneficiary of the will of the invalid, puts over his customary laughs. He wants to marry the faithful servant himself. Nothing but a lazy husband of the servant stands in his way. Wayland Trask plays the indolent husband and gets all the fun there is in the part. The invalid, who is contemplating an ocean trip, receives a cablegram warning him that there is danger of being torpedoed en route. The scheming but-

ler gets the cablegram first and cautiously writes in "no" before the danger. He sends the invalid on his way, procures a job as sailor on the boat for the husband, doctors up the note the latter sends back to his trusting wife, and returns himself to endeavor to win the heart, hand and bankroll of the beneficiary of the invalid.

From this time on fun and thrills run rampant through the picture. Louise is almost married, a ship is torpedoed at sea, and the usual fight scenes of a Keystone predominate. Two or three exciting hairbreadth escapes add a bit of momentum to the story, during which time automobiles, trolleys and trains miss colliding with each other by the fraction of a second. The villain butler gets his reward at length by being blown up by a can of gasoline to which a lighted fuse has been attached, the husband returns, and the story ends most effectively and happily, as comedy pictures should do.

The humor of the entire picture would be greatly improved if it were aided a bit by the sub-titles, which are exceedingly trite and far from being up to the mark. The handwriting of the doctored notes differed so materially from that of the original that even a four-year-old would not have been deceived. These defects are totally unnecessary in a picture and indicate careless editing. But, on the whole, "Her Torpedoed Love" furnishes some very good laughs—which is, after all, ample excuse for its existence.



# Stars and Bars



THANHOUSER

After publishing this picture of Florence La Badie, we expect even Billy Sunday won't be able to keep young men out of prison.



FAMOUS PLAYERS

When a girl has a mouth like Marguerite Clark's, she ought to be forbidden to put it in such a tempting position. Keep back there, fellers! We reserved the last cell in this prison long ago for just such an emergency as this one. "The first vacancy," you say? All right, we'll see what we can do.



FAMOUS PLAYERS

It's beginning to look as though someone ought to get the police after the Famous Players' studio. By the way, we can stand Pauline Frederick being thrown into prison, but Pauline Frederick in a shapeless garment is *not* our idea of what one goes to the pictures to see.



ARTCRAFT

Get ready for the crash. When Douglas Fairbanks gets this pugnacious expression on his face, it means that something is going to be knocked over in a hurry. Whether the bandage means a hang-over or a knock on the head, we leave you to decide. Of course, we have our own opinions; but these be exciting times, and we're playing safe.



## Second Childhood



LASKY-PARAMOUNT

Any time Fannie Ward gets tired of acting before the camera, she can make her fortune by writing a series of beauty hints on "How To Look Sixteen Though"—Aw, Fannie, we weren't going to tell, anyway.



MUTUAL

These days you can wonder of every woman you meet, "Is she twenty or forty?" and be wrong nine times out of ten. Even Jackie Saunders's dog is getting worried about it.



ARTCRAFT

'Most anybody can follow the old rule, "Work when you work, and play when you play," but it takes real youngsters like Mary Pickford and Maurice Tourneur to do both at the same time.



FOX

You'd think that taking care of such a large family would give Anna Luther wrinkles, but she says her children are very well-behaved and no trouble at all. Anna's secret of youth is "Smile 1,440 times every day."



# Stars and Bars



THANHOUSER

After publishing this picture of Florence La Badie, we expect even Billy Sunday won't be able to keep young men out of prison.



FAMOUS PLAYERS

When a girl has a mouth like Marguerite Clark's, she ought to be forbidden to put it in such a tempting position. Keep back there, fellers! We reserved the last cell in this prison long ago for just such an emergency as this one. "The first vacancy," you say? All right, we'll see what we can do.



FAMOUS PLAYERS

It's beginning to look as though someone ought to get the police after the Famous Players' studio. By the way, we can stand Pauline Frederick being thrown into prison, but Pauline Frederick in a shapeless garment is *not* our idea of what one goes to the pictures to see.



ARTCRAFT

Get ready for the crash. When Douglas Fairbanks gets this pugnacious expression on his face, it means that something is going to be knocked over in a hurry. Whether the bandage means a hang-over or a knock on the head, we leave you to decide. Of course, we have our own opinions; but these be exciting times, and we're playing safe.



## Second Childhood



LASKY-PARAMOUNT

Any time Fannie Ward gets tired of acting before the camera, she can make her fortune by writing a series of beauty hints on "How To Look Sixteen Though"—Aw, Fannie, we weren't going to tell, anyway.



MUTUAL

These days you can wonder of every woman you meet, "Is she twenty or forty?" and be wrong nine times out of ten. Even Jackie Saunders's dog is getting worried about it.



ARTCRAFT

'Most anybody can follow the old rule, "Work when you work, and play when you play," but it takes real youngsters like Mary Pickford and Maurice Tourneur to do both at the same time.



FOX

You'd think that taking care of such a large family would give Anna Luther wrinkles, but she says her children are very well-behaved and no trouble at all. Anna's secret of youth is "Smile 1,440 times every day."



# Punch, Brothers, Punch!



RED FEATHER

Yes, boys, there's more to motion picture acting than smiling and looking pleasant. Ask Eddie Polo or Frank Mayo about this scene from "The Bronze Bride."



VITAGRAPH

When Harry Morey wants a fight, it takes a whole regiment to hold him back.



LASKY-PARAMOUNT

Blanche Sweet demonstrates in "The Evil Eye" that hair pulling is no longer woman's favorite method of defense.



VITAGRAPH

"Be sure the bottle's empty, brother," said William Duncan to Webster Campbell. "Prohibition's coming soon enough!"



VITAGRAPH

William Duncan is for leaving the fist in pacifist every time. Here he is again with George Holt.



# Knock-out Drops



FAMOUS PLAYERS

"Let the fools fight for me," says Pauline Frederick, in "The Moment Eefore."



RED FEATHER

Jack Mulhall, alias "Mr. Dolan of New York"—  
a sure-fire hit.



PATHE

It sounds very pretty and poetic to hear woman called "the weaker sex"—but it looks as though the poor poet will have to hunt up some new subject for his lays. Men have no special rights any longer, and we don't doubt at all that the "Women's prize fight only" days are not very far distant. And they won't use hat pins, either.—Scene from "The Mystery of the Double Cross."



FOX

News item: Leading motion picture companies keep all sizes and styles of false teeth on hand, that there may be no delay in filming fight scenes.—Scene from "The Beast."





### "The Public Is To Blame for It"

**I** HAVE authority for this statement. I heard it stated by a man who has put a lot of time and money in both the silent and the speaking drama.

The man who stated it came out flat-footed and said that about all you had to do to insure the damnation of a play in New York is to advertise the fact that it is a clean, decent show, such as you would not be afraid to take your children to see, and that meant that it would play to empty seats.

"Let a pin-headed dramatic critic, who knows nothing about art or the drama, condemn a play as salacious or downright nasty, and everybody in town flocks to see it," he snapped. "It does not pay to be decent in the theater or the motion pictures any more—AND THE PUBLIC IS TO BLAME FOR IT."

The critics are to blame for their share of it. A critic forgets that there is considerable audience present at the show besides himself. A show may not be to his taste; but if the house is packed with people who have bought tickets and who display their appreciation with laughter and applause and favorable comment, what right has that critic to viciously denounce the play without mentioning how the audience received it? He is pitting his opinion against that of hundreds of play-goers who buy their entry.

A theatrical man who is becoming interested in the pictures sat in a comfortable club chair the other night and told what was the matter with the drama. He called it "drammer," just like the people who support his show shop.

"I'll tell you what's the matter with the drammer," he said, slapping the arm of his chair emphatically. "People don't take it seriously enough—that's the trouble."

"Who could take the drahma seriously?" drawled a dramatic critic, with some amusement. "The drahma of the modern tendency, I mean."

The theatrical man thrust his left hand into his pocket and poked at the front of his collar with a characteristic gesture.

"Say," he continued, "at the last Army and Navy game I met a man who was taking Sir Herbert Tree to the grounds. He said he was going to introduce him to the President. Get that? Introduce him to the President, b' gosh! What dramatic or screen actor in the United States to-day could get by with an introduction to the President at an Army and Navy football game? Why, the cops would have him arrested before he had reached the President's box!"

"But Sir Herbert Tree was knighted by King George," explained the dramatic critic kindly.

"Exactly!" roared the theatrical man, stopping to snap

his fingers in the air. "And so was Sir Henry Irving and Sir Forbes-Robertson and half a dozen others. The crowned heads of Europe, what there is left of 'em, take the drammer seriously. They give it a standing. What has ever been done for it in America?"

"Didn't a bunch of wealthy men build a theater especially for the drahma right here in New York?" ventured the dramatic critic.

The producer whirled on him quickly.

"Yes, they did!" he snapped. "They subscribed two million dollars and lost a million and a half of it before the show shop closed down. And they had subscriptions of sixty thousand dollars a month. And when I started my show shop to produce clean, decent drammer and asked for like subscriptions, how many do you think we got? NOT A SINGLE DARN SUBSCRIPTION! I tell you, it's getting to be so that all you have to do to insure the damnation of a play in New York is to advertise the fact that it is a clean and decent show, such as you would not be afraid to take your children to see, and that will mean that it will play to empty seats. It does not pay to be decent in the play or the picture any more. AND THE PUBLIC IS TO BLAME FOR IT!"

And the public is doing its best to undo its own work. The theatrical man may have been right in his opinion that the decent picture does not pay, but he isn't going to be right long. The public is going to see to it that the decent picture does pay. There are far more people who prefer to see a pleasing, clean and wholesome play, either on the speaking stage or the silent.

And that is one thing that the overproduction of the motion picture business has done for the spoken drama—it has cleaned it up.

But it gets no credit for it.

### I Sometimes Wish

By MICHAEL GROSS

I know  
That when I pay a jitney  
To see a "movie,"  
I always get my money's worth  
Out of it,  
In amusement  
And instruction  
And entertainment.  
That's why I never kick  
About the hard seats  
And the perfumed disinfectant  
They squirt around every now and then.  
But, gee! how I sometimes wish  
That the swell blonde  
Who sits in the little cage  
Outside the show  
Would sometimes, when I asked her  
For "One, upstairs, please,"  
Look at me  
As though I were more of a human being  
And less of an insect,  
Instead of gazing away over my head  
And saying, with her eyes,  
"I'll bet this guy  
Don't know any better  
Than to disturb me for a ticket,  
The poor fish!"



**Why Be Satisfied With Near Vitality—Near Energy—Near Health—Near Success—Near Enthusiasm and Near Pleasure.**

**You Can Attain Real Vitality—Real and Unusual Energy—Real and Unusual Health—Real Pleasures—Real Enthusiasm and Real and Complete Success.**

Regardless of how alive you may believe you are, regardless of how active, energetic and alert you may consider yourself, regardless of how successful and developed in every department of personality and body you may think yourself, regardless of how healthy, wealthy and successful you may be, you cannot afford in justice to yourself, to miss the energizing and greater life creating influence of Conscious Evolution.

**Conscious Evolution can give you personal energy, vitality, and health as you have never had.**

You may think yourself strong, brainy, energetic, vigorous, highly vitalized, exuberantly healthy and successful, but you have not attained one-half of what is possible for you. You are in reality living an inferior life. Conscious Evolution can prove it to you. Conscious Evolution can make of you a giant, physiologically and personally.

**Become a giant in body and personality.** Cultivate all of the desirable characteristics of a giant, and the energy of a giant without retaining the negative conditions, such as the crude and undesirable characteristics.

**Conscious Evolution gives energy and vitality to spare,** self-reliance to spare, health power to spare, thinking power to spare. Conscious Evolution develops gigantic cell power. Conscious Evolution makes the body, brain and personality fatigueproof. It creates reserve health, reserve energy, reserve vitality, and reserve mentality.

**Over 260,000 Followers!**

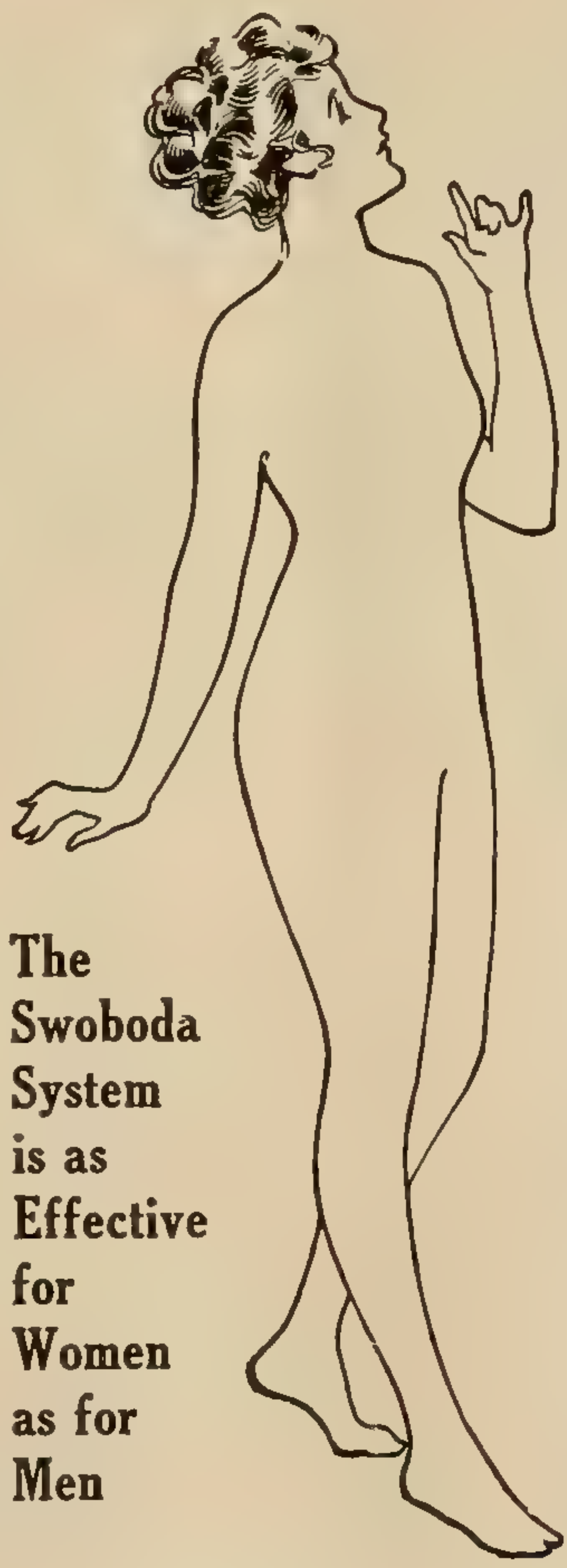
25,000 in New York	800 in Cleveland
14,000 in Chicago	1,200 in Cincinnati
15,000 in Philadelphia	2,000 in Los Angeles
7,000 in Boston	1,000 in Washington, D. C.
5,000 in Pittsburgh	25,000 in England
4,000 in St. Louis	162,000 in other places

**Total, 262,000 Men and Women**

Conscious Evolution has followers all over the world, in all countries of the globe. Swoboda has followers in Fiji Island, in Java, in New Zealand, in Austria, in the Philippines, in China, in Japan, in Brazil, in Argentina, in Bolivia, and in all of the Southern and Central American countries as well as in Canada and Mexico.

**What Others Have To Say**

"Can't describe the satisfaction I feel."  
"Worth more than a thousand dollars to me in increased mental and physical capacity."  
"I have been enabled by your system to do work of mental character previously impossible for me."  
"I was very skeptical, now am pleased with results; have gained 17 pounds."  
"The very first lessons began to work magic. In my gratitude I am telling my croaking and complaining friends, 'Try Swoboda.'"  
"Words cannot explain the new life it imparts both to body and brain."  
"It reduced my weight 29 pounds, increased my chest expansion 5 inches, reduced my waist 6 inches."  
"I cannot recommend your system too highly, and without flattery believe that its propagation has been of great benefit to the health of the country."  
"My reserve force makes me feel that nothing is impossible, my capacity both physically and mentally is increasing daily."  
"I have heard your system highly recommended for years, but I did not realize the effectiveness of it until I tried it. I am glad indeed that I am now taking it."  
"Your system developed me most wonderfully."  
"I think your system is wonderful. I thought I was in the best of physical health before I wrote for your course, but I can now note the greatest improvement even in this short time. I cannot recommend your system too highly."



**The Swoboda System is as Effective for Women as for Men**

CREATOR OF CONSCIOUS EVOLUTION



*Swoboda*

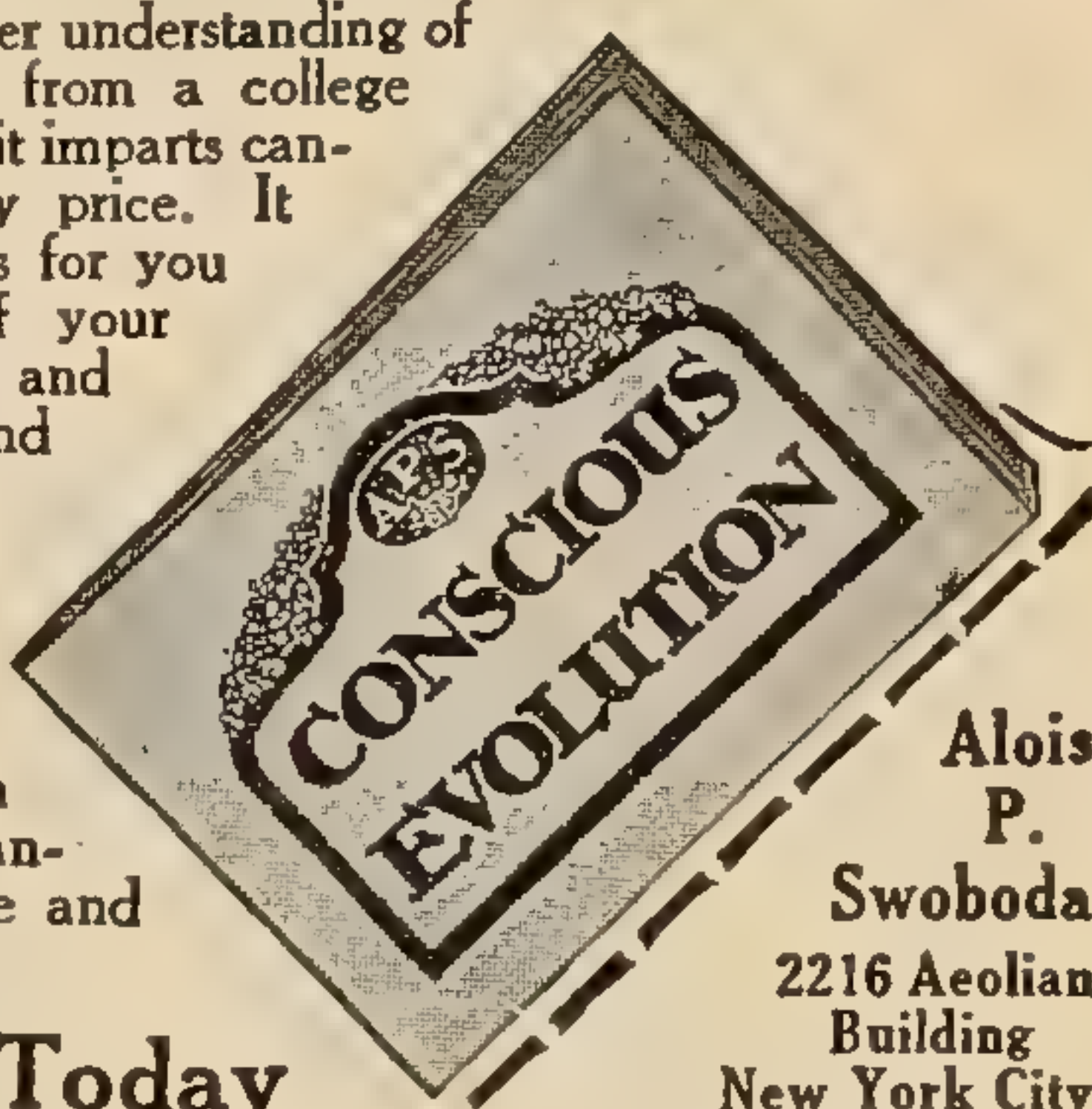
**My New Copyrighted Book is Free**

It explains the SWOBODA SYSTEM OF CONSCIOUS EVOLUTION and the human body as it has never been explained before. It will startle, educate and enlighten you.

My book explains my new theory of the mind and body. It tells, in a highly interesting and simple manner, just what, no doubt, you, as an intelligent being, have always wanted to know about yourself.

You will cherish this book for having given you the first real understanding of your body and mind. It shows how you may be able to obtain a superior life; it explains how you may make use of natural laws to your own advantage.

My book will give you a better understanding of yourself than you could obtain from a college course. The information which it imparts cannot be obtained elsewhere at any price. It shows the unlimited possibilities for you through conscious evolution of your cells; it explains my discoveries and what they are doing for men and women. Thousands have advanced themselves in every way through a better realization and conscious use of the principles which I have discovered and which I disclose with my book. It also explains the dangers and after-effects of exercise and excessive deep breathing.



**Mail the Coupon Today**

Write today for my Free Book and full particulars before it slips your mind. You owe it to yourself at least to learn the full facts concerning the Swoboda System of conscious evolution for men and women. Mail the coupon or a post card now before you forget.

Please send me your free copyrighted book, "Conscious Evolution."

**Alois P. Swoboda**  
2216 Aeolian Bldg.  
New York City

Name .....  
Address .....  
City ..... State .....

**Beware of individuals pretending to be my agents or representatives. All such are imposters and frauds.—Swoboda.**



## Who's Who and Where

Elda Millar is thinking of getting a red, white and blue gown, especially as stripes are very good this year.

Madge Kennedy says there's something even sadder than a man without a country—that's a country without a man.

George Bronson-Howard, well-known author and playwright, has taken charge of the scenario department of the Fox Film Corporation.

How'd you like to be a plotter? Violet Palmer has been accepted as a sort of reserve detective by the Department of Justice. Her duties consist chiefly of keeping her eyes and ears open and trailing all persons whose talk sounds suspicious.

there beds of onions, peas, cauliflower, beans, potatoes, cabbages and other staple vegetables.

Blue-eyed men, here's your chance. Jewel Carmen says that if a brown-eyed person marries someone with blue eyes, the marriage is invariably unhappy. "When I marry," says she, "I'm going to select a man with blue eyes, like my own."

Harry Harvey has organized a machine gun company of sixty-nine officers and men as a home guard and for protection of the border. Mr. Harvey was awarded a medal of honor by act of Congress, in 1900, for distinguished gallantry in the Philippines, and the War Department will give him two



### "EYES THAT THRILL"

Bring out that hidden Charm, Beauty and Expression. This popular preparation is unexcelled for eyebrows and eyelashes. Something new. Unlike any other preparation now sold. Absolutely harmless. Marvelously assists nature in growing long, satin-like, smart eyelashes and eyebrows. Easily applied. Satisfaction assured or money refunded.

Price 25c box by mail (stamps or coin), 3 boxes 50c

## LASHTONE

**FREE** 100 Beautiful Pictures of Leading Screen Artists, such as Dustin Farnum, Bud Duncan, Hamilton, Maud Fealey, Blanche Sweet, Anita Stewart, Francis X. Bushman, Elsie Janis, Earl Williams, Mary Pickford, Bryant Washburn, Mary Fuller, etc., printed on beautiful paper. A treat for all sending 25c for one box Lashtone. Sold only by

**M. E. LASHTONE COMPANY**  
3700 Lyndale St. Chicago, Ill.

### VENTRILOQUIST Outfit.



Consists of Imported "TALK-A-PHONE" (which fits in the mouth,) Our VENTRILOQUIST DOLL (face nearly life size,) and Art of Ventriloism. Throw your VOICE into the cellar, in a trunk or anywhere, Give a SHOW. Our DOLL has a Spring Mouth which opens and shuts. All the above Outfit by mail **10 cts** ARDEE Novelty Co. Box 65 Stamford Conn.

## MOVIE ACTING!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c. for our Twelve-Hour Talent Tester or Key to Moving Acting Aptitude and find whether or not you are suited to take up Movie Acting. Instructive and valuable. Send dime or stamps today. Interesting, Illustrated Booklet on Movie Acting included FREE!

Film Information Bureau, Sta. H, Jackson, Mich

## Pay As You Wish



We'll send you a genuine Lachnite Gem for 10 full days free trial. Put it to every diamond test—fire—acid—the diamond file—make it cut glass—then if you can tell it from a mined diamond, send it back at our expense. If you decide to keep it pay as you wish. Write today for new catalog.

### Set in Solid Gold

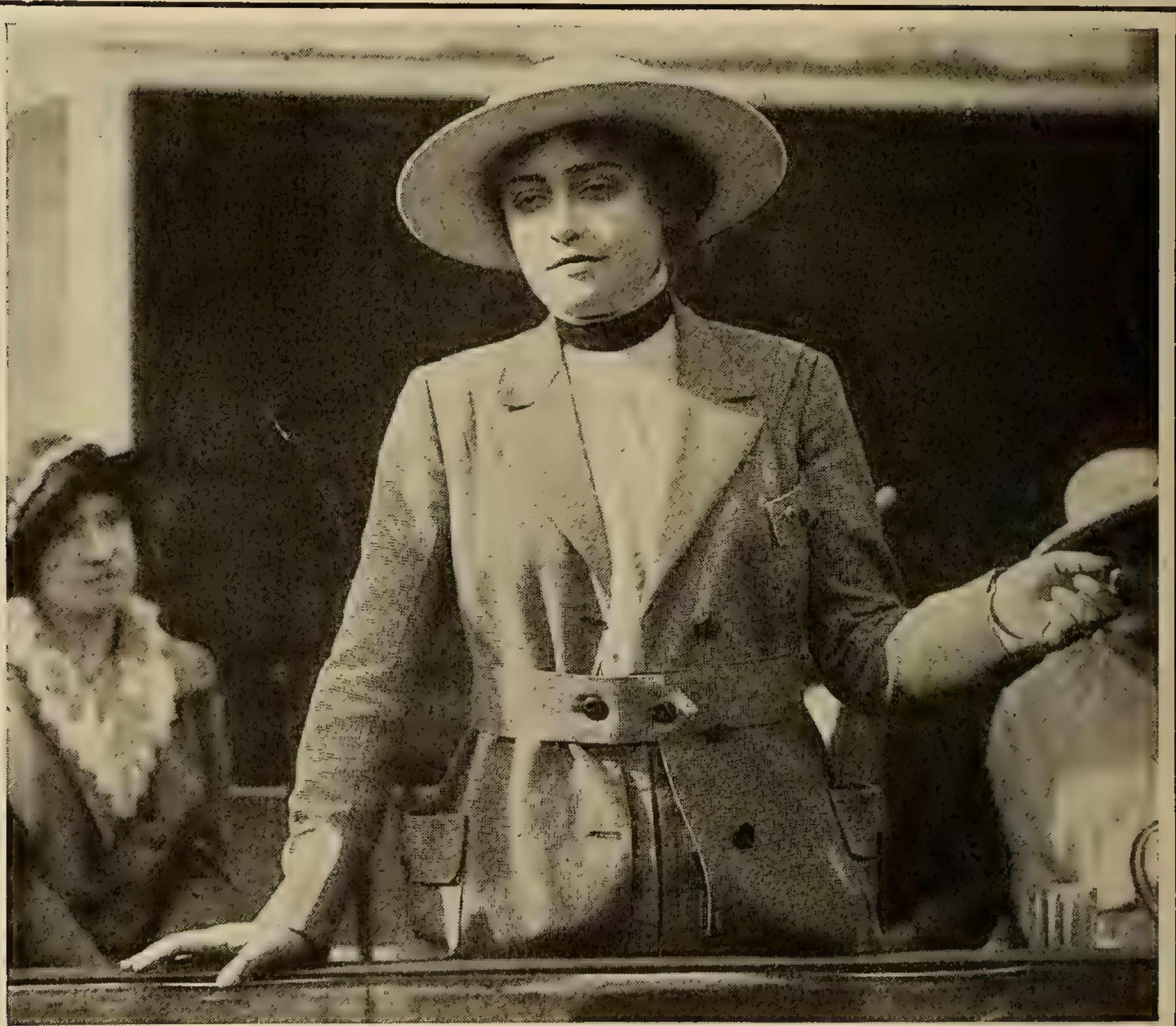
Genuine Lachnite Gems keep their dazzling fire forever. The newest mountings—all kinds of jewelry. Write for new jewelry book. **HAROLD LACHMAN COMPANY,** 12 N. Michigan Ave., Dept. A959 Chicago, Ill.

## \$—Old Coins Wanted—\$

\$4.25 EACH paid for U. S. Flying Eagle Cents dated 1856. \$2 to \$500 EACH paid for hundreds of Coins dated before 1910. Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted. **CLARKE COIN CO.,** Box 26, LE ROY, N. Y.

### PHOTOPLAYS STORIES POEMS

WRITE FOR FREE COPY "Hints on Writing and Selling Photoplays, Short Stories, Poems." Atlas Publishing Co., D-243 Atlas Bldg., Cincinnati O.



SELIG

Vivian Reed occupies her spare time nowadays in talking for suffrage.

H. B. Warner is planning to enlist as a guardsman. He has seen military service and knows what it means. "I am ready whenever there is a need," says he. "Anybody can wave a flag, but this takes deeds, and they come from the heart."

Bessie Love is personally trying to fight the high cost of living. Back of her Los Angeles bungalow she has a small farm and scientifically plants

machine guns, ammunition and equipment for his company.

Theda Bara has had a dream—yes, brothers, a mar-vel-ous dream! This dream is that some woman who has had no participation in the world war will be the person who will make peace possible. Somehow, we can't help wondering whether the name of the woman Theda saw in her dream doesn't begin with a "T" and end with "a."



Fritzie Brunette has been engaged to act as leading lady for Sessue Haya-kawa in his next picture. This marks Miss Brunette's first appearance for Paramount.

June Caprice announces that she is very superstitious, and that she would not think of running through a glass door, on account of the pane! Don't blame us—we're not responsible!

Crane Wilbur has been so bothered with girls calling him up and telling him how wonderful he is that he has asked the telephone company to have his number taken out of the book.

Helen Holmes has started a "back-yard farm." A large section of un-used land back of her home has been broken, and every morning and evening she is hard at work there with hoe and rake.

In some of Gertrude Selby's former work which was especially dangerous, her little brother put on skirts and did stunts for her. Now, however, Jimmie Selby is growing fast and furious, and Gertrude is looking around for another double.

At Columbia University there is a cinema club, consisting of seventy-five students. The organization devotes itself entirely to the writing of motion picture synopses and the construction of photoplay scenarios. It is conducted by Dr. Victor Freeburg.

Herbert Rawlinson is responsible for this bit of philosophy: "It is one form of cowardice to get panicky, and getting panicky shows a want of faith in that grand old gentleman, Uncle Sam. We must all keep a firm upper lip and do all we can to keep everyone cheerful and happy."

Charlie Chaplin has accumulated over a million dollars since he has been a motion picture actor. On his twenty-eighth birthday, April 10th, he admitted to a group of his studio friends that his fortune was past the million mark, and that it has reached nearly to \$1,500,000!

The Lee kiddies have been doing their "bit" for Uncle Sam, by aiding in the recruiting service in New York. Jane, in an exact copy of the khaki uniform of a second lieutenant of the United States infantry, spends her time

around Bryant Park, Forty-second Street and Sixth Avenue, distributing recruiting literature. Katherine, in the uniform of a Red Cross nurse, is doing the same. Jane says she doesn't mind kissing men at all, and will kiss 'em all if they'll enlist.

Triangle directors and camera men have been working at the United States Naval Training Station, at Goat Island, on a film that is to be presented to the United States government to assist in the recruiting of the navy. The film shows just how Uncle Sam takes a young American in civilian clothes and turns him into an able seaman and first-class fighting man afloat.

Gail Kane is a member of the Trench Club, formed among New York theatrical stars. Miss Kane writes letters to five young French soldiers at the front, and receives letters in return from all of them. She prizes these letters highly. They are written on all sorts of paper scraps, and one is on the cuff of what the soldier declares to have been "an officer's dress shirt."

Now then, boys, if you want to be a picture star, take courage. George M. Cohan, Uncle Sam's pet nephew, says that to make good in motion pictures, you don't have to have stage experience. "In fact," says he, "you have more chance if you've never been on the stage, because if you have been a 'legit' actor, you have to unlearn practically all you know about acting, except make-up—and even that's different."


Balboa studio offers some excellent "don'ts" for the consideration of the film-struck. Here are a few of them: "Don't think that a pleasant smile, nice teeth, straight legs and the ability to dance will get you into the pictures. All combined might get you in, but if you lacked certain other qualifications, they'd get you out.

"Don't think that stars are made overnight. Publicity may smear a girl all over the map, but if she stays on the map, she must have star stuff in her.

"Don't think the movies need you. They don't.

"Don't think the picture game a joy ride. It's a hard road to success, just as is any other road to any success worth while."

Never Mind How **STRONG**  
You are—  
**What d'ye Know?**



Today it's a battle of wits—and *brains win*. Muscle and brawn don't count so much as they used to.

The great question now is "What do you know?" It draws the line between failure and success.

What do *you* know? Have you special ability in any one line? Could *you* "make good" in a big job right now?

For 25 years the International Correspondence Schools have been helping men to get ready for better work and bigger salaries. They can do the same for **YOU**. No matter where you live, what hours you work, or how little your education—the I. C. S. can train you for a more important and better-paying position.

Mark and mail the attached coupon—it won't obligate you in the least—it won't cost you anything to find out how you can get this salary-raising ability right in your own home, during your spare time.

**MARK THE COUPON NOW**

TEAR OUT HERE

**INTERNATIONAL CORRESPONDENCE SCHOOLS**  
BOX 4213, SCRANTON, PA.

Explain, without obligating me, how I can qualify for the position, or in the subject, before which I mark X.

<input type="checkbox"/> ELECTRICAL ENGINEER	<input type="checkbox"/> SALESMANSHIP
<input type="checkbox"/> Electric Lighting	<input type="checkbox"/> ADVERTISING
<input type="checkbox"/> Electric Railways	<input type="checkbox"/> Window Trimmer
<input type="checkbox"/> Electric Wiring	<input type="checkbox"/> Show Card Writer
<input type="checkbox"/> Telegraph Engineer	<input type="checkbox"/> Sign Painter
<input type="checkbox"/> Telephone Work	<input type="checkbox"/> Railroad Trainman
<input type="checkbox"/> MECHANICAL ENGINEER	<input type="checkbox"/> ILLUSTRATING
<input type="checkbox"/> Mechanical Draftsman	<input type="checkbox"/> Cartooning
<input type="checkbox"/> Machine Shop Practice	<input type="checkbox"/> BOOKKEEPER
<input type="checkbox"/> Gas Engine Operating	<input type="checkbox"/> Stenographer and Typist
<input type="checkbox"/> CIVIL ENGINEER	<input type="checkbox"/> Cert. Pub. Accountant
<input type="checkbox"/> Surveying and Mapping	<input type="checkbox"/> TRAFFIC MANAGER
<input type="checkbox"/> MINE FOREM'N OR ENG'R	<input type="checkbox"/> Railway Accountant
<input type="checkbox"/> Metallurgist or Prospector	<input type="checkbox"/> Commercial Law
<input type="checkbox"/> STATIONARY ENGINEER	<input type="checkbox"/> GOOD ENGLISH
<input type="checkbox"/> Marine Engineer	<input type="checkbox"/> Teacher
<input type="checkbox"/> ARCHITECT	<input type="checkbox"/> Common School Subjects
<input type="checkbox"/> Contractor and Builder	<input type="checkbox"/> Mathematics
<input type="checkbox"/> Architectural Draftsman	<input type="checkbox"/> CIVIL SERVICE
<input type="checkbox"/> Concrete Builder	<input type="checkbox"/> Railway Mail Clerk
<input type="checkbox"/> Structural Engineer	<input type="checkbox"/> AUTOMOBILE OPERATING
<input type="checkbox"/> PLUMBING AND HEATING	<input type="checkbox"/> Auto Repairing
<input type="checkbox"/> Sheet Metal Worker	<input type="checkbox"/> Navigation
<input type="checkbox"/> Textile Overseer or Supt.	<input type="checkbox"/> AGRICULTURE
<input type="checkbox"/> CHEMIST	<input type="checkbox"/> Poultry Raising

<input type="checkbox"/> Spanish
<input type="checkbox"/> German
<input type="checkbox"/> French
<input type="checkbox"/> Italian

Name \_\_\_\_\_

Present Occupation \_\_\_\_\_

Street and No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



## Instant Bunion Relief Prove It At My Expense



Don't send me one cent—just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the most successful remedy for bunions ever made and I want you to let me send you a treatment **Free**, entirely at my expense. I don't care how many so-called cures, or shields, or pads you ever tried without success—I don't care how disgusted you are with them all—you have not tried my remedy and I have such absolute confidence in it that **I am going to send you a treatment absolutely FREE.** It is a wonderful yet simple home remedy which relieves you almost instantly of the pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing tighter shoes than ever. Just send your name and address and treatment will be sent you promptly in plain sealed envelope.

FOOT REMEDY CO., 3550 W. 26th St., Chicago.

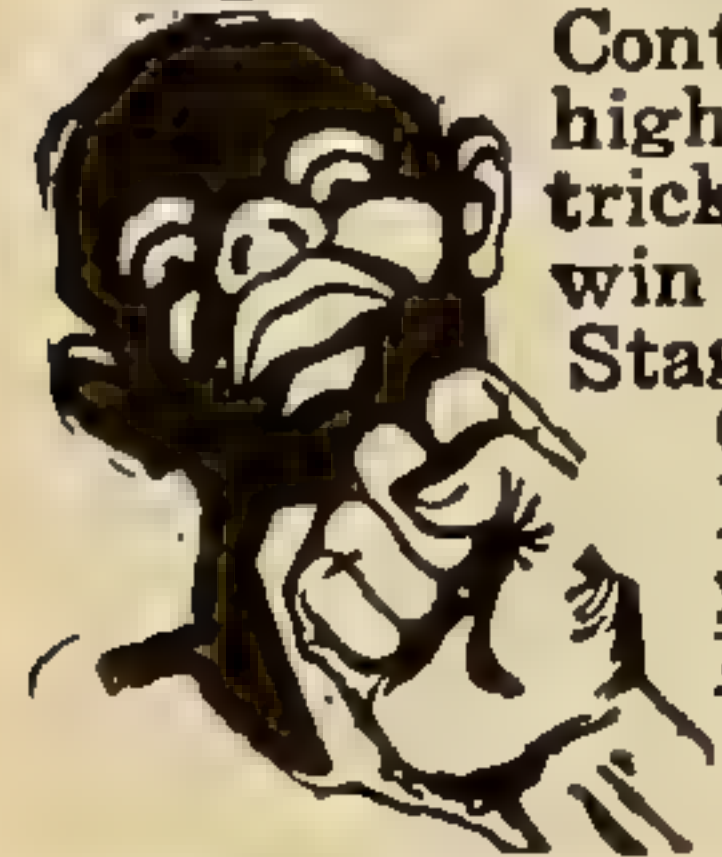
## CARBONA Cleaning Fluid

White and fancy colored kid shoes and cloth uppers are not hard to clean if you use Carbona. Ready to wear instantly.

Carbona cannot explode

15c 25c 50c \$1 At all druggists

## Big KNOCKOUT Package



Contains One Dancing Scotchman 8 in high, will dance or walk. One new coin trick. One Pack of Hot Air cards, will win your Girl for you. One Roll of Stage Money. One Cribbage Board. One Illustrated Booklet on How to Pitch. One Book on How to Throw your Voice. One checker board. 3 New Puzzles and 32 page 10 book of tricks. All for 10 cts. ARDEE Co. Box E Stamford Conn



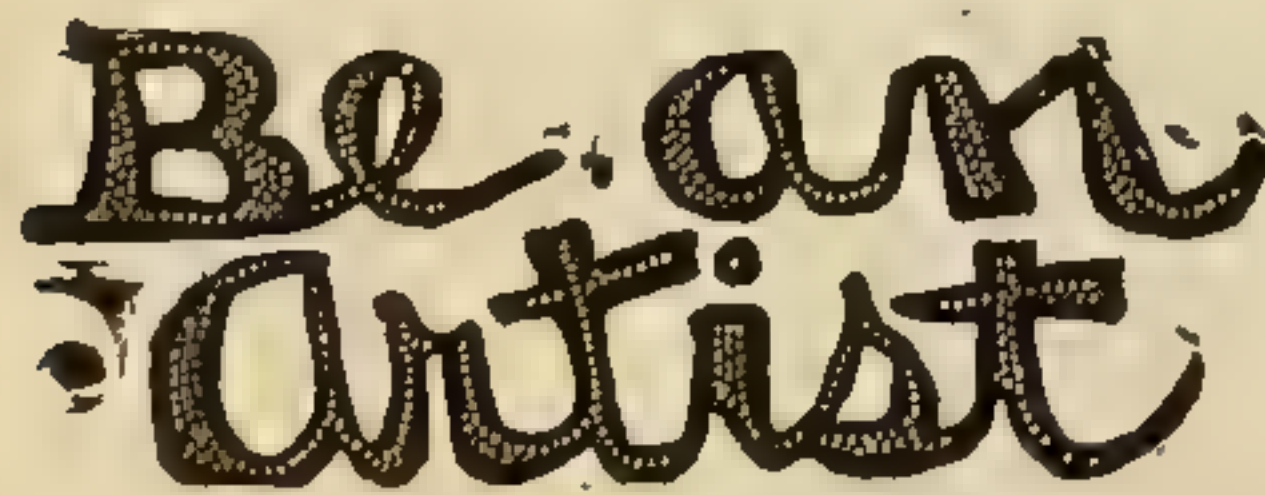
## Baseball Curver!

Fits the hand, cannot be seen. With it you can throw **Big Wide** curves. Also our illustrated booklet telling how to Pitch all kinds of curves. Boys, get this Baseball Curver and you can Fan 'Em as fast as they come to bat. By mail, 10c 3 for 25c, and big catalog of 300 Novelties. Ardea Co., Desk 3, Stamford, Conn.

## Incorporate Your Business In Arizona

Least cost, Greatest advantages. Cost not affected by amount of capital. Transact business and keep books anywhere. Stock made full-paid and non-assessable by using our forms. Laws, blanks and directions free. Special forms prepared without charge.

Stoddard Incorporating Company, Box 8N, Phoenix, Arizona  
Branch Office: Van Nuys Building, Los Angeles, California



Comics, Cartoons, Commercial Newspaper and Magazine Illustrating. Pastel and Crayon Portraits. BY MAIL OR LOCAL CLASSES. Write for terms, list of successful pupils.

ASSOCIATED ART STUDIOS, 2208 Flatiron Building, New York



MAGIC CO., Sta., 5, 470 8th Avenue., NEW YORK

**\$50 to \$100 Weekly** Writing moving picture plays in spare time. Great demand. YOU can write them. We show you how. Experience not necessary. Send for free booklet of valuable information and special Prize Offer. Chicago Photo-playright College, Box 278-G16, Chi'go



BALBOA

Jackie Saunders has given up her furbelows and fripperies to don khaki for the time being and seems to be hard at work transcribing wireless orders.

## OUR READERS' COLUMN

This department belongs to the readers of FILM FUN. Write us and tell us what you think about it. If we can help you, write and tell us so. If you like our magazine, tell us about it. If you do not like it, tell us anyway. We want to know just what you think about it.

Yesterday I read FILM FUN for the first time. From now on I shall not be without it. No other magazine, to my mind, has the variety and the abundance of pictures that you offer. Mrs. R. D., Denver, Col.

My opinion of FILM FUN is that it is the merriest little sixpennyworth of fun I have seen. I can only get it at one place here and have to pay out carfare to go after it each time, but it is well worth the extra price. A. E. E., London, England.

My club asks me to write you to express our appreciation of your efforts to make the pictures cleaner and better fit for our children to see. When we see a picture in FILM FUN, we know it is all right to see on the screen. Censor Club, Springfield, Ill.

I am glad that you put in a plea for the author as well as the star in pictures. Many people do not stop to think that if it was not for the man who works out the story that there would be no picture for the star. I think all the authors are glad to see FILM FUN stand for the story as well as the star. Rev. J. S., Chicago, Ill. 30

In the March issue of FILM FUN I note a desire on the part of some of your readers to organize an amateur composition club for the purpose of exchanging ideas. I think it is a splendid chance for beginners and hope it will work out. I would like to hear from some of your readers who are writing picture plays. W. W., Denver, Col.

I have just read your editorial on "Housecleaning" in the May FILM FUN, and it has stirred me to voice my opinion. I agree with you most heartily in your effort to clean up the films, and I admire the writer of the "Confessions of a Motion Picture Actress" for her courage in writing these things. If we had more of such articles, we would have more clean directors. I love FILM FUN and wish you much success in your effort to clean up the pictures. C. R. L., Wisconsin.

I have been working off and on for two years in the studios, and in all that time have not heard one word from manager, director, camera man or actor that was in the least insulting. I disagree with my sister confessor about conditions in the studios and venture to say that in most cases the fault lies entirely with the woman. I found that as I improved I was advanced, and that my efforts received recognition without any familiarity on the part of anyone. There are no more temptations in this business than in any other walk of life. J. D., Los Angeles, Cal.



Will you tell us just what is the National Board of Review of Motion Pictures—how it is chosen, the compensation of the members, and the work done? We are a bit new to this work and find our information rather vague. Texas Motion Picture Club.

The National Board of Review of Motion Pictures is made up entirely of unpaid workers, including a General Committee of 35 members, self-perpetuating, from which is selected an Executive Committee, which, in turn, elects members of the Review Committee. This latter committee is divided into sections, which attend from 25 to 30 picture reviews weekly. In 1916 members of this committee reviewed 1,186 meetings and reviewed 9,550 reels of film. The General Committee is a court of appeal for any pictures which may be held for further consideration. It was formed in 1909 and has always been gladly recognized by the manufacturers, exhibitors and producers. Last year it caused to be eliminated 46,990 feet of objectionable films. Among those on the General Committee are: Roland Haynes, of the Committee on Recreation of the Board of Estimate and Apportionment; Ralph Folks, Commissioner of Public Works; Dr. Frank Oliver Hall, Church of the Divine Paternity; Henry E. Jenkins, District Superintendent of Schools; P. F. Jerome, Business Bureau of the International Committee of Y. M. C. A.'s; Burdette G. Lewis, Commissioner of Correction, New York City; Orlando F. Lewis, General Secretary of Prison Association of New York; Dr. Charles S. Macfarland, General Secretary Federal Council of Churches of Christ in America; W. Frank Persons, Director of the Charity Organization Society; and Edward F. Sanderson, Director of the People's Institute. On the National Advisory Committee are: S. Parkes Cadman, Brooklyn, N. Y.; Shailer Mathews, Chicago, Ill.; Felix Adler, Robert E. Ely, Professor Franklin H. Giddings, Bishop David H. Greer, Jacob H. Schiff, and Oscar S. Strauss, of New York City.

Please tell me the addresses of Mary Pickford, Marguerite Clark and Mary Miles Minter. D. D. D., Baltimore, Md.

Mary Pickford's address is Artcraft Pictures, 729 Fifth Avenue, New York; Marguerite Clark, Famous Players, 130 West Fifty-sixth Street; Mary Miles Minter, Mutual Film Company, 220 South State Street, Chicago, Ill.

# Nuxated Iron Makes Strong, Vigorous, Iron Men and Beautiful, Healthy, Rosy Cheeked Women

**Dr. Howard James, late of the Manhattan State Hospital of New York and formerly Assistant Physician Brooklyn State Hospital, says:**

"Iron is absolutely necessary to enable your blood to change food into living tissue. Without it, no matter how much or what you eat, your food merely passes through you without doing you any good. You don't get the strength out of it, and as a consequence you become weak, pale and sickly looking, just like a plant trying to grow in a soil deficient in iron. A patient of mine remarked to me (after having been on a six weeks' course of Nuxated Iron), 'Say, Doctor, that there stuff is like magic.'

"If you are not strong or well you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of nuxated iron three times per day after meals for two weeks. Then test your strength again and see how



**Geel! That there stuff (Nuxated Iron) acts like magic. It certainly puts the ginger of youth into a man.**

much you have gained. From my own experience with Nuxated Iron, I feel it is such a valuable remedy that it should be kept in every hospital and prescribed by every physician in this country."

Nuxated Iron, recommended by Dr. James, is for sale by all good druggists on an absolute guarantee of success and satisfaction or your money refunded.



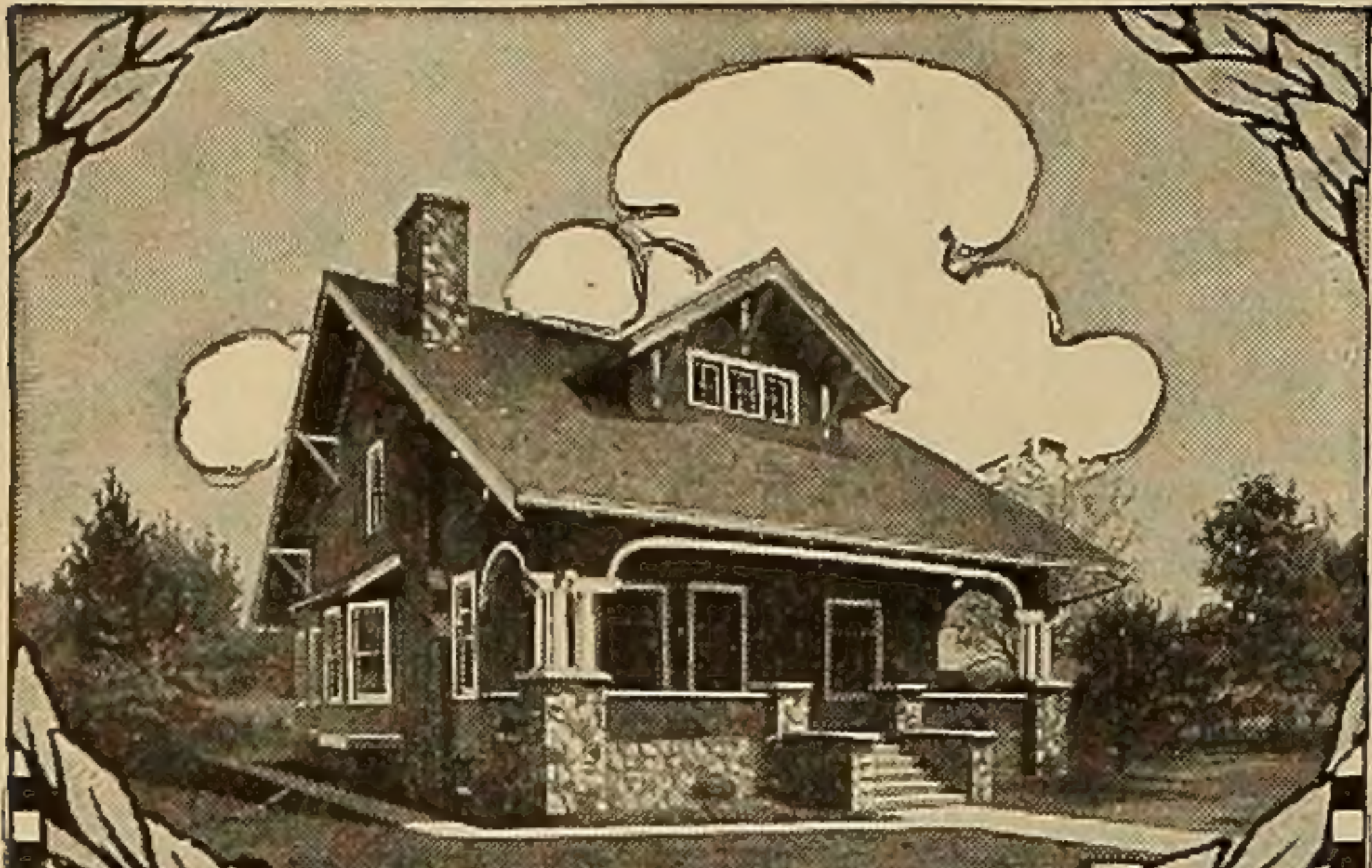
The best  
war-pictures,  
the most  
war-pictures,  
first,  
in

**Leslie's**  
Illustrated Weekly Newspaper  
Established in 1855

At every news-stand

Ten cents every week





HARRIS HOME - D-H-161

## \$767 Buys the Material For This Home

NO MONEY IN ADVANCE!

"Build to Stay—The HARRIS WAY," and be sure of the utmost possible in Quality, Economy and Service. Profit directly by our 24 years experience as the originators of the "Direct-To-You" Home Building Industry. "THE HARRIS WAY" has merits possessed by no other home building method. It is the best, safest, most sensible way to build your home right—without wasting a penny!

### Your Home Sensibly Cut-To-Fit Shipped Complete in One Car

The material used in all Harris Homes is sensibly cut-to-fit with absolute accuracy—you pay for no waste! Our mammoth material stations are centrally located for quick deliveries, no matter where you live, at lowest possible freight cost. Your complete home shipped in one car—all at one time.

### Send Us Your Lumber Bills!!

Our \$10,000,000.00 buying power gives Harris customers a big price advantage. We can—and do—undersell others! Proof? Send us your lumber bills. Get our figures and compare them item for item.

### FREE \$10,000 Plan Book of 100 Harris Homes

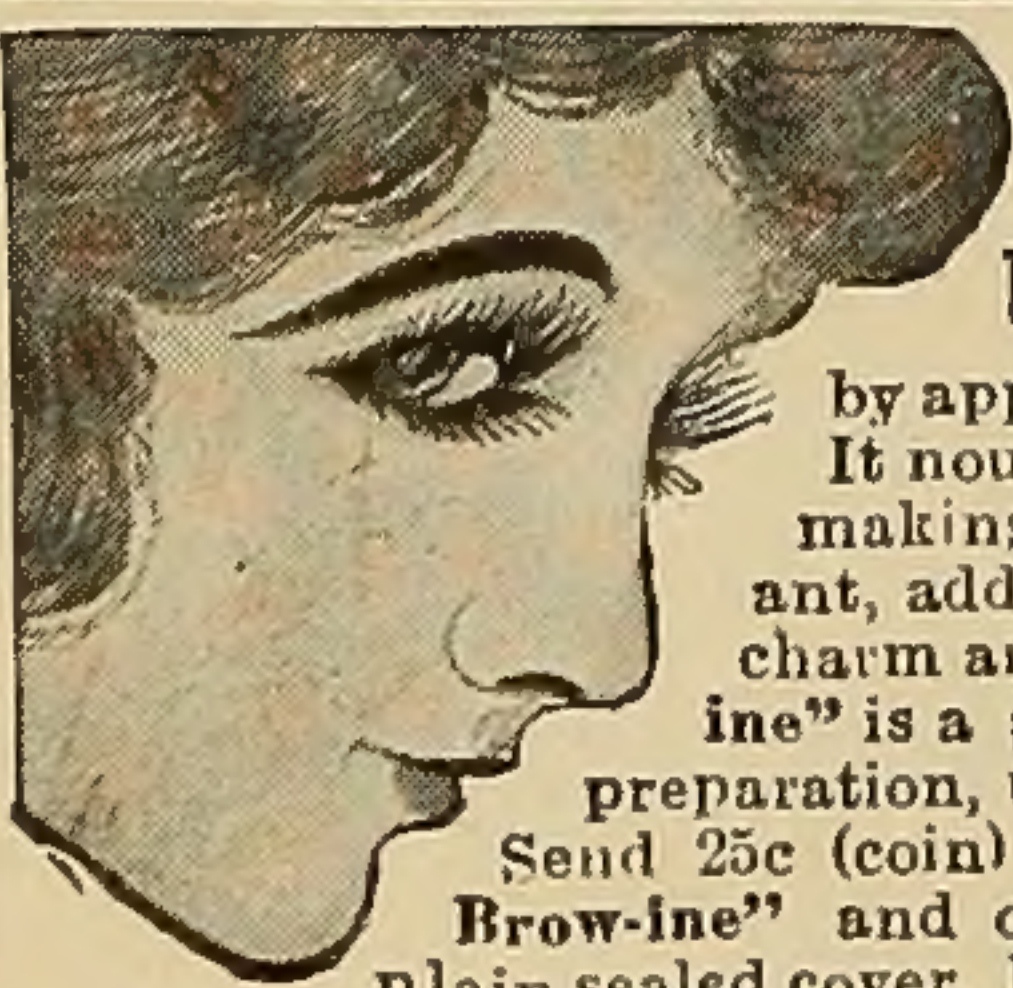
Write for latest edition of the famous \$10,000 Harris Home Book of Plans. 100 designs with descriptions, material specifications, prices, etc. Saves you \$50 to \$75 for architect's plans right at the start. FREE on request. Harris Brothers Co., Dept. DH-263, Chicago



JUDGE HAS THE LARGEST  
CIRCULATION OF ANY  
HUMOROUS PERIODICAL

For Sale

On All News-stands



## You Can Have Beautiful Eyebrows and Lashes

by applying "Lash-Brow-Ine" nightly. It nourishes the eyebrows and lashes, making them long, thick and luxuriant, adding wonderfully to your beauty, charm and attractiveness. "Lash-Brow-Ine" is a guaranteed pure and harmless preparation, used successfully by thousands.

Send 25c (coin) and we will mail you "Lash-Brow-Ine" and our beauty booklet prepaid in plain sealed cover. Beware of worthless imitations.

MAYBELL LABORATORIES, 4008-18 Indiana Ave., CHICAGO

## NEW SCIENTIFIC WONDER

### "X-RAY" CURIO

PRICE

10 C.

SILVER ONLY—BIG FUN

BOYS

You apparently see thru Clothes, Wood, Stone, any object. See Bones in Flesh. MARVEL MFG. CO. Dept. 45, NEW HAVEN, CONN.



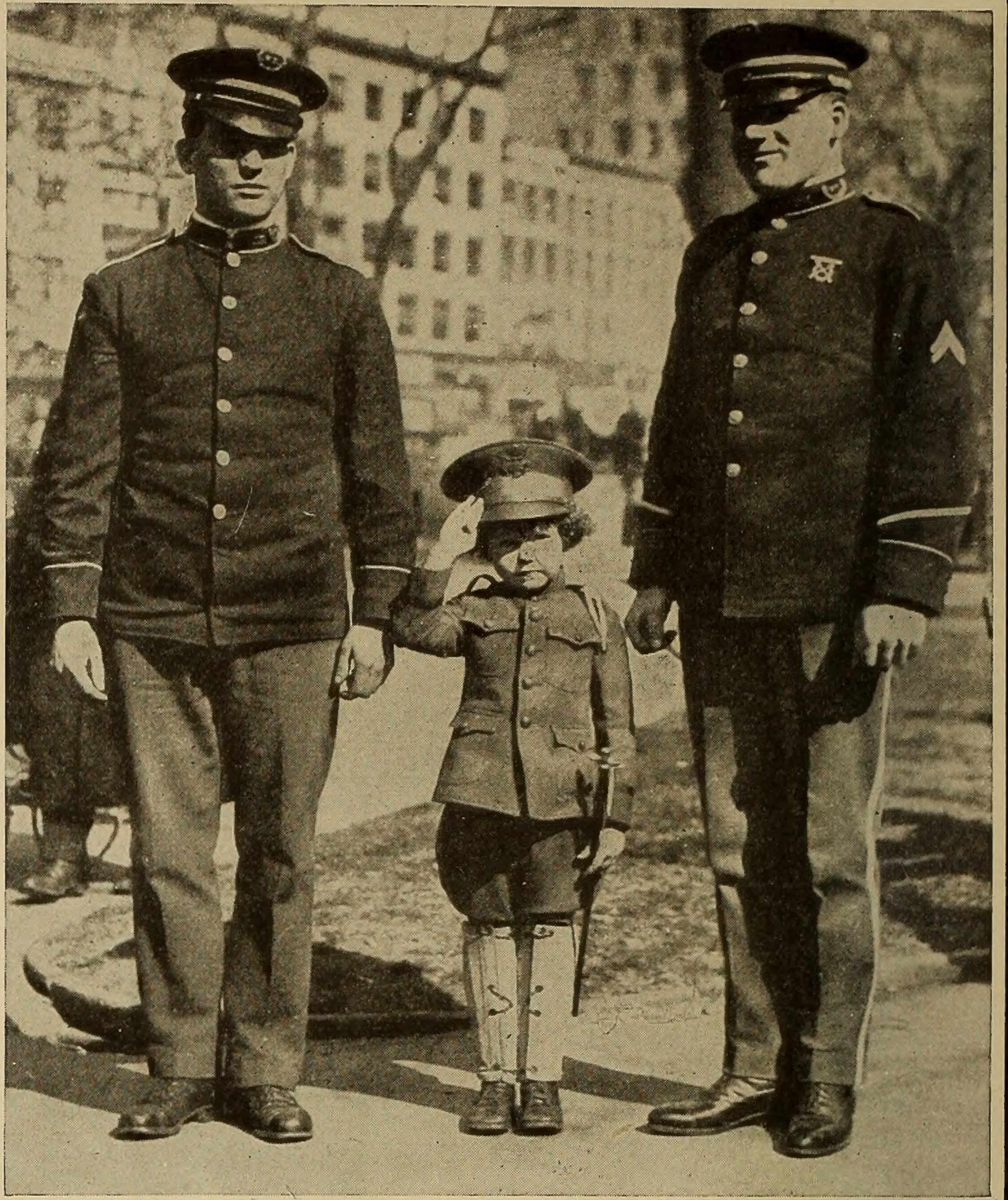
We'll send you a genuine Lachnite Gem for 10 full days free trial. Put it to every diamond test—fire—acid—the diamond file—make it cut glass—then if you can tell it from a mined diamond, send it back at our expense. If you decide to keep it pay as you wish. Write today for new catalog.

### Set in Solid Gold

Genuine Lachnite Gems keep their dazzling fire forever. The newest mountings—all kinds of jewelry. Write for new jewelry book. HAROLD LACHMAN COMPANY, 12 N. Michigan Ave., Dept. A159, Chicago, Ill.

## WRITE FOR MONEY

Hundreds of inexperienced people make BIG MONEY writing Photo-plays, Stories, Etc! So can you! We will accept your ideas in ANY form—correct FREE—sell on commission. Big rewards! Make money. Write us today for full details. Writer's Service, 28 Main, Auburn, N.Y.



FOX

Little Jane Lee doing her bit by standing in uniform all day long at a recruiting station in New York, urging young men to enlist.

## Everybody

By HARRY J. SMALLEY

Los Angeles, Cal., March 17th.—Miss Dottie Green, the well-known screen comedienne, last Monday jumped in to save from wat'ry grave a cam'ra man named Bundy. "'Twas nothing," she said modestly. "I only did my duty!" Miss Dottie Green will soon be seen in "Who Was Tutti-Frutti?"

"Bunk!" \* said Ev'rybody;

"That thing did not occur.

Press agent got that story up;

It's just an ad for her!"

\* But it really happened.

Fort Lee, N. J., March 19th.—"Big Bill" McCann, the leading man for Reelo's Realy Features, a hero was today, because he saved two little creatures. From burning flat he saved a cat and dog from being cinders! Though somewhat burned, all praise he spurned.

Said he, "Although it hinders our work upon 'The Irish Don,' we'll finish it, by thunder! 'Twill be released soon West and East, and, honest, it's a wonder!"

"Press agent wrote that story,"

Said Ev'rybody then.

"It beats the Dutch what they will do To boost their leading men!" \*

\* But the story was true.

New York City, March 22d.—"We guard the screen," says M. T. Bean, the well-known picture censor, "from things that we don't like, you see—though fans are very dense, sir, they understand when we have canned a picture, and they heed us. They love us, too, and what we do, and swear that they all need us!"

"He lies!" \* cried Ev'rybody.

"And here's a little tip:

Let's build a ballot submarine And sink this Censor Ship!"

\* And for once Ev'rybody was right!



# Here's a Suggestion

Can you think of a better decoration than these five jolly girls from Judge?

Five brilliant paintings by

James Montgomery Flagg  
Mary Lane McMillan  
Paul Stahr

in full colors, 9 x 12 inches, mounted on a heavy mat, ready for the frame, for

## One Dollar

(25 cents apiece)

Just pin a bill, check, money-order or stamps to the coupon below, fill in your name, and send it in to-day to the Art Print Department of

## Judge

*The Happy Medium*

F. F. -6-17

JUDGE ART PRINT DEPARTMENT  
225 Fifth Avenue, New York City

Please send me the five pictures from Judge, for which I enclose \$1.00.

Name.....

Address .....



"WALL-NUTS"

By James Montgomery Flagg



"GOOD-NIGHT, NURSE"



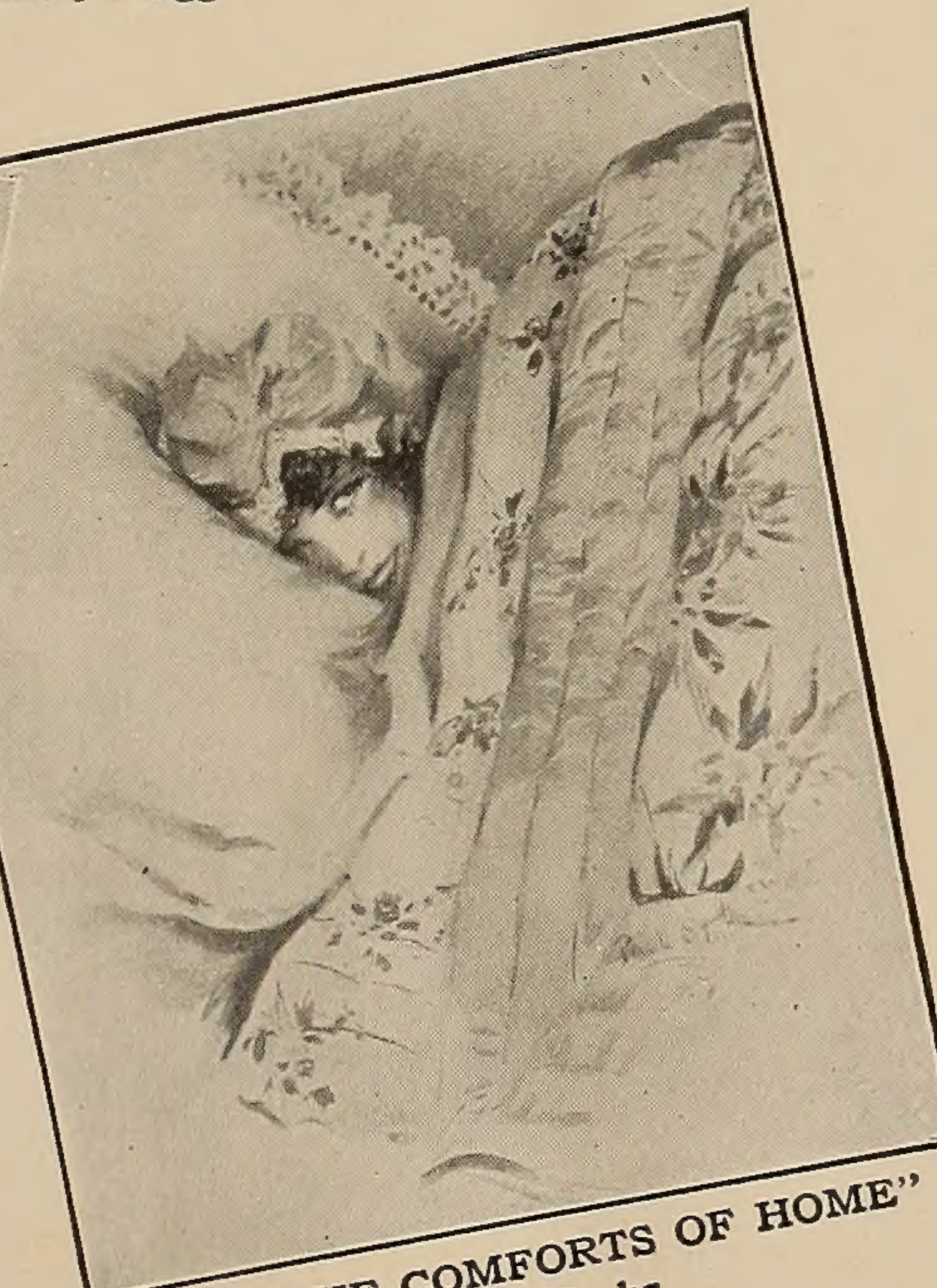
"ARE MY LIPS ON STRAIGHT?"

By James Montgomery Flagg



"REDDY MAID SUITS"

By Mary Lane McMillan



"ALL THE COMFORTS OF HOME"

By Paul Stahr





The Memories of an old Musician

## COLUMBIA RECORDS

(c) Columbia Graphophone Co

**T**HE memories that music brings—all the poignant beauty, majestic grandeur and soul-thrilling splendor of the immortal music that, once heard, haunts memory's chambers forever, is echoed in the *tone* of Columbia Records.

**T**HE voice of Barrientos, Lazaro, Sembach, Nielsen or other world-famed artists; the playing of Ysaye, Casals, Hofmann, Parlow; the triumphs of the Chicago Symphony Orchestra—all glow with life on Columbia Records.

**Y**OU will be thrilled again by the glorious symphonies, immortal arias and supreme conceptions of the world's eternal Masters of Music if your home is enriched by the precious possession of the records that wake memories to *life*. "Hearing is *believing*."

New Columbia Records on sale  
the 20th of every month



Columbia Grafonolas \$15 to \$350  
Prices in Canada plus duty